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IN THE SCHWARZENBURG GARDENS, VIENNA

*From a drawing by E. A. Rickards, F.R.I.B.A.*


HONFLEUR. DRAWN BY ERNEST GEORGE, A.R.A.

# NEW LIGHT ON OLD SUBJECTS
# I—NONSUCH PALACE, SURREY

BY ALFRED W. CLAPHAM

THE wanton destruction of the celebrated palace of Nonsuch, sacrificed to the extravagance and consequent embarrassments of the first Duchess of Cleveland, was probably the heaviest loss which English architecture has suffered since the Dissolution of the Monasteries.

As an example of domestic architecture, just at the period of its transition, it was unique in combining in one building the familiar and almost unaltered features of the old English home with the most daring and fantastic ideas of the Italian Renaissance.

Any additional information, therefore, which bears upon its character is of special value, not from an archæological so much as from an architectural point of view. Hence the discovery of an entirely new view of Nonsuch Palace is ample excuse for marshalling once again the facts of its architectural history.

The building activity of the first two Tudor kings is a somewhat neglected subject, since nearly all their greatest works have perished and the modern mind refuses to visualise the gorgeous descriptions of the chroniclers, even when illustrated by the somewhat bizarre creations of contemporary artists.

And yet the more the subject is studied the more the conclusion is forced upon one that the old-time historians were guilty of little exaggeration, and that the Tudor palaces were amongst the remarkable buildings of Europe. The Spanish gentlemen who accompanied Philip II to England were amazed at the magnificence of the palaces of the English kings, in comparison with which they admitted the Alcazar at Madrid, the residence of Castilian royalty, was a thing of no account.

Henry VII's chapel fortunately remains intact as an example of the structure which a Tudor king (otherwise noted for his excessive parsimony) thought suitable for his tomb-house. His palace at Richmond and his great hospital at the Savoy were on a corresponding scale of profusion. With his son Henry VIII the ideas of the Renaissance were given a freer hand. The father had employed an Italian to design his tomb, and the son, towards the close of his reign, invited Italian architects to design his buildings.

The architectural works of Henry VIII consist chiefly of a series of palaces, no fewer than five, which he erected in the course of his thirty-eight years' reign, apart from a number of manorial residences, such as his riverside mansion at Chelsea. Of these palaces, Bridewell, Guisnes, and Nonsuch have entirely vanished, but the gatehouse at St. James's exists, and the mutilated remains at Beaulieu, in Essex, are still remarkable.

It is with the latest (in point of date) and in every way the most remarkable of these that we are at present concerned. The palace of Nonsuch achieved a reputation throughout Europe which has never been accorded to any other English building before or since.

Situated on the richly-wooded slopes of the Surrey hills, amongst the fairest prospects in the Home Counties, the ancient manor-house of Cuddington (between Cheam and Ewell) appears to have early attracted the attention of Henry VIII. In 1538 he acquired the manor from Richard de Cuddington, and with a delightfully Tudor directness proceeded at once quietly to remove the church and village and divert the roads, that nothing might interrupt the view from his windows or destroy the symmetry of his house and grounds. The site being thus cleared of its ancient buildings, the new palace was begun.

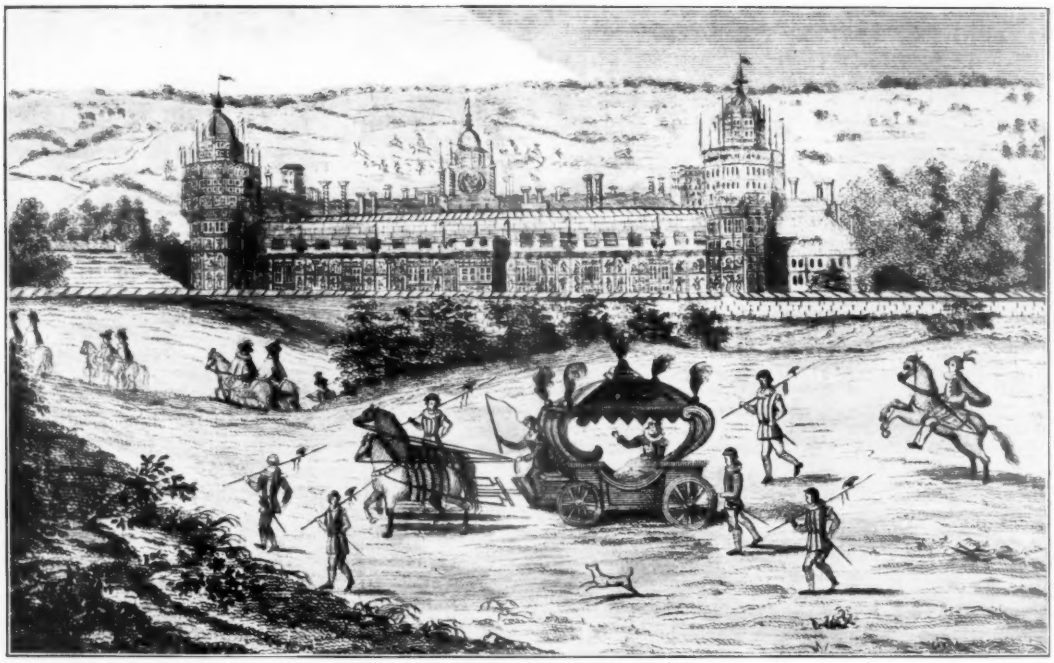
Many tons of stone quarried at Merstham, in the Reigate hills, were used on the works, and the great priory church at Merton was destroyed piecemeal to provide materials. The accounts still existing for the year 1539 preserve the names of every man employed, from the clerk of works to the labourers and apprentices, some 230 in all.

Although it had been in progress for nine years, Nonsuch was still incomplete at Henry's death in 1547, but was nevertheless far enough advanced to be habitable.

The celebrated Sir Thomas Cawarden, Master of the Revels, was warden of the palace and parks of Nonsuch during the final years of Henry VIII and in the time of Edward VI, but in 1557 Queen Mary granted the building and parks to Henry, Earl of Arundel, and his son-in-law, Lord Lumley, who eventually completed it by adding the outer courtyard.

Under Queen Elizabeth Nonsuch reached its zenith. For many years it was her favourite residence, and after her death it rapidly declined. Sold by the Commonwealth, it reverted to the Crown at the Restoration, and finally came to an ignominious end at the rapacious hands of the Duchess of Cleveland, who destroyed the house and cut up the park into farms.

What is known of the building itself is derived chiefly from the Parliamentary Survey taken in 1650 (which gives a detailed account of the palace and grounds) and from two views—one by Hofnagle (published in Braun and Hohenberg's "Civitates Orbis Terrarum") and the other an



NONSUCH PALACE: GARDEN FRONT
*From an early copy of Hofnagle's drawing ("Home Counties Magazine")*

inset in Speed's Map of Surrey. Both of these represent the garden or south front of the house, and the appearance of the north front and sides has up to the present time been quite conjectural. I am able, however, to reproduce a third view, taken from the north-west, showing this front and the flank of the building. The original engraving (from a picture then in the possession of Lord Fitzwilliam) was published by the Society of Antiquaries in 1765, with the title "Richmond Palace from the Green." That this picture is not Richmond, but Nonsuch, is capable of easy proof. The angle-turret on the extreme right at once suggests this, and a careful perusal of the Parliamentary Survey leaves not the slightest doubt on the point. The avenue, the bowling-green, and the two gate-houses, the inner one with its clock-turret, are all fully described, and one can only be surprised that this interesting fact has never before been discovered.

The palace consisted of two main courtyards surrounded by buildings and almost equal in size (the outer 115 ft.[1] by 132 ft., the inner 137 ft. by 116 ft.). The style employed in the first of these presents nothing extraordinary. Built, according to Evelyn, by Lord Lumley, but more probably by his father-in-law, the Earl of Arundel, early in Elizabeth's reign, it was constructed of stone throughout,

[1] The transcript of the Survey in *Archaeologia*, vol. 5, gives this dimension incorrectly as 150 ft., an error copied by all succeeding writers.

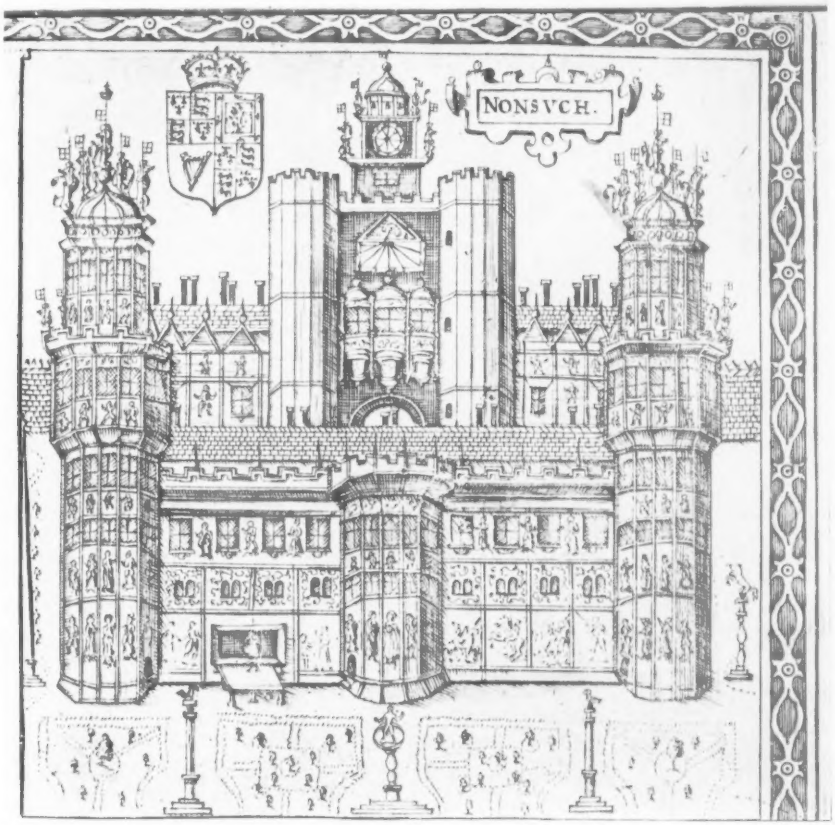
NONSUCH PALACE FROM THE NORTH-WEST
*From an engraving in Vetusta Monumenta, Vol. II (1765)*

with a handsome gate-house three stories high, with octagonal angle-turrets in the centre of the north front. This gate stood on the axis of the great avenue that led up to the house from the London Road.

Nonsuch had the unusual arrangement amongst English Tudor plans of two gate-houses, the one behind the other. This was probably due to the outer courtyard not having been contemplated in the original design. The inner gate stood between the two courts, and was, with the whole of the buildings behind it, the work of Henry VIII.

In 1544 that much-discussed Italian, John of Padua, makes his appearance as Devizer of the King's Buildings, and as Nonsuch was the most important then in progress, it is quite possible that he also was employed upon the works.

This first building, the joint product of Italian design and English craftsmanship, was entered from the north by an ascent of eight steps under the inner gate-house, which is described in the 1650 Survey as "of free stone three stories high, leaded and turreted in the four corners, in the middle of which gatehouse stands a clock case




NONSUCH PALACE FROM THE SOUTH
*From a woodcut in Speed's "Theatre of Great Britain"* (1611)

The architect appears to have been a Florentine artist named Anthony Toto dell' Nunziata, upon whom Henry VIII conferred a patent of denization in 1538. He is referred to by Vasari ("Lives of the Painters"), who asserts that he entered the service of the King of England, for whom he executed numerous works, and more especially the principal palace of that monarch, by whom he was very largely remunerated.[2] His name occurs with some frequency in the records of the later years of Henry VIII. He resided in the parish of St. Bride, Fleet Street.

[2] Professor Blomfield throws doubts upon Toto as the author of the design.

turreted and leaded all over wherein is placed a clock and bell." The remarkable appearance of this gate is best shown in Speed's view, which also shows the charming oriel window (somewhat similar to that at Hengrave Hall, Suffolk) over the inner arch, and the sundial above.

The remainder of the building was two stories high, of which the walls of the ground floor, according to the Survey, were of stone and the upper portions of timber. Externally, however, the garden or south front was of timber construction from the ground up. Facing the privy garden, with its marble fountains, obelisks, and pyramids, this front was flanked by two polygonal turrets

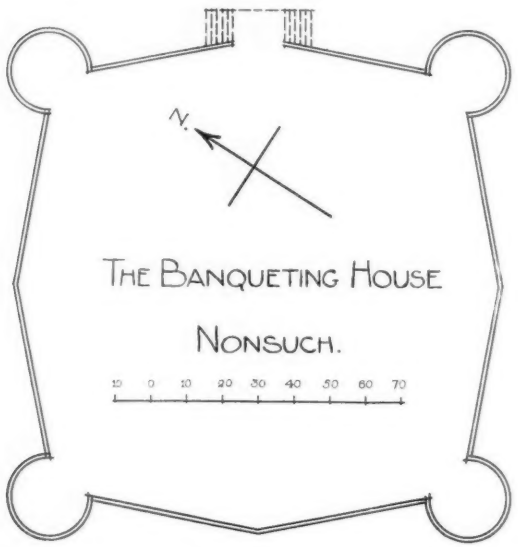
five stories high, carried up well above the main building and finished with lead parapets and lanterns with heraldic lions bearing standards, "the king's beastes" of Tudor documents, on every angle. "These turrets," says the Survey, "command the prospect and view of both the Parks of Nonsuch and of most of the country round about and are the chief ornament of the whole house of Nonsuch."

In the centre of the front was a large oriel window, probably to the Presence Chamber, which was on the first floor.

The building was a timber frame, the spaces between the studding being occupied by pargetted panels bearing the celebrated series of "statues, pictures, and other antique forms," which aroused such universal admiration during the century and a half of their existence.

Nonsuch appears to have been one of the earliest instances of this type of work in England. Le Neve, who saw the house when half destroyed, describes them as done in plaster-work made of rye-dough [*sic*], very costly. "There are," says Evelyn, "some mezzo-relievos as big as life—the story of ye heathen Gods, emblems, compartments, &c." On the garden front were represented the labours of Hercules. There is evidence that these reliefs were painted, and to enhance further the richness of the whole design the faces of the half-timber work were covered with gilded scales of lead or slate nailed on, after the fashion still to be seen in many Continental towns.

Apart from the abstract question of taste, it can easily be imagined that a building so adorned must have presented an appearance of extreme sumptuousness, and while it is impossible to regard it quite as a serious essay in architecture, yet as an example of a rare exotic grafted on an alien stem it is of extraordinary interest.




It can only be compared in the history of English art with that lordly pleasure-house which King Henry VIII erected near Guisnes in the Calais pale on the occasion of the Field of the Cloth of Gold. That a marked similarity existed between the two buildings is evident from the minute description of the Guisnes palace to be found in Hall's Chronicle.

The existing remains of the palace consist solely of the base of a chalk wall, faced with red brick in Old English bond, some 275 ft. in length and lying at right angles to the great avenue leading from the London Road. In all probability this formed a part of the wall surrounding the privy garden, and the main building lay rather to the north of it, on the axis of the avenue.

Some little distance to the west of the house was a building known as the Banqueting House. It is described in the Parliamentary Survey as "one structure of timber building of quadrangular form pleasantly situated upon the highest part of the said Nonsuch Park commonly called 'the Banquetting House' being compassed round with a brick wall the four corners whereof represent four half moons or fortified angles." The house itself was three stories high, with a lantern above and a balcony placed "for prospect" at each of the four corners.

Considering the material, it is not surprising that it has quite disappeared; but the artificial platform upheld by brick retaining walls is in existence. The "fortified angles" which caught the eye of the Parliamentary Commissioner are still preserved, and, with them, remains of the double flight of stone steps leading up to the entrance.

"The Banquet House" figures largely in Elizabethan literature, though its origin and date of introduction are somewhat obscure. There can be little doubt that it was due to one of those vagaries of fashion, combined with the sixteenth-century passion for the new and strange, which attempted to transplant a custom from its native southern soil to the uncongenial air of England. The fashion once started, however, held its place with remarkable tenacity, and received its final form under the hand of Sir Christopher Wren and his school in the Orangeries at Kensington and Richmond.

The example at Nonsuch is one of the earliest in this country to which a definite date can be assigned. It is mentioned as a completed building in the first year of Edward VI, and consequently must have formed part of the original work of Henry VIII and his Italian advisers.

A document preserved at Loseley Place contains an inventory of goods received for furnishing the

Banqueting House in 1547. They include nine Turkey carpets and one carpet of green satin embroidered upon with sundry of the king's beasts, antique heads, grapes and birds, etc. Evidently the interior decoration of Nonsuch fell little short of the exterior in magnificence.

One other building deserves a passing mention. "The Standing" in the park was used by Elizabeth as a convenient vantage ground from which to view the hunting. No trace of it remains, but, fortunately, a complete structure of this class is still standing in the Hunting Lodge in Epping Forest, and it too is associated with the name of this queen. The upper stories of the timber framing were left open between the studding or uprights, forming a convenient gallery from which to view the sport.

Fragments of the destroyed palace found their way to Gaynsford Hall, Carshalton, to Durdans by Epsom, and to the vicarage at Ewell; but these houses have since been rebuilt and all the authentic remains of the most remarkable of Tudor buildings lie buried beneath the turf of Nonsuch Park. The archaeologist is apt to think that monastic houses and feudal castles are alone worthy of his attention; but the recovery of the ground plan of Nonsuch would be an achievement of even greater architectural value, while its wealth of historic associations places it far above them all in sentimental interest.

A number of these panels were discovered some time ago in St. Paul's and were incorporated by Mr. Somers Clark (former Surveyor to the Fabric) in the backs of the stalls which were erected from his design in the newly-formed chapel of St. Michael and St. George. The panels are wonderful examples of wrought ironwork. They measure about 18 in. square

WROUGHT-IRON PANEL BY TIJOU IN THE CHAPEL OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL, LONDON

# THE CEILINGS OF THE CITY CHURCHES—I

BY ARTHUR KEEN, F.R.I.B.A.

THE versatility and power of invention which are the distinguishing characteristics of Sir Christopher Wren's work are nowhere more clearly expressed than in the treatment of the ceilings of his London churches; and when it is borne in mind that the limitations governing the design of ceilings generally are very close and severe as compared with the unlimited scope offered by the towers and spires which are commonly quoted as instances of his power of design, the fact becomes more remarkable. They show his resourcefulness and imaginative ability as well as any other features of his work, and, as of course they materially influenced the arrangement of his plans, they are entitled to careful study. Anyone looking at a collection of the plans of Wren's churches may well feel that they look meagre and commonplace in comparison with the beauty and interest of the buildings they represent. This is partly because they are small buildings in which the breadth of treatment always adopted by Wren prevented him from introducing many features of interest, and partly because he depended in a great measure on the ceilings for his effect rather than on elaborate arrangements of columns or piers and walls. A striking instance of this is St. Mildred's, Bread Street, the plan of which is a mere oblong with nothing distinctive about it: but the ceiling is a great barrel vault intersected by another in the centre so as to form a square off which a dome on pendentives rises, the whole being carried on corbels in such a fashion that the plan gives no indication whatever of what is above.

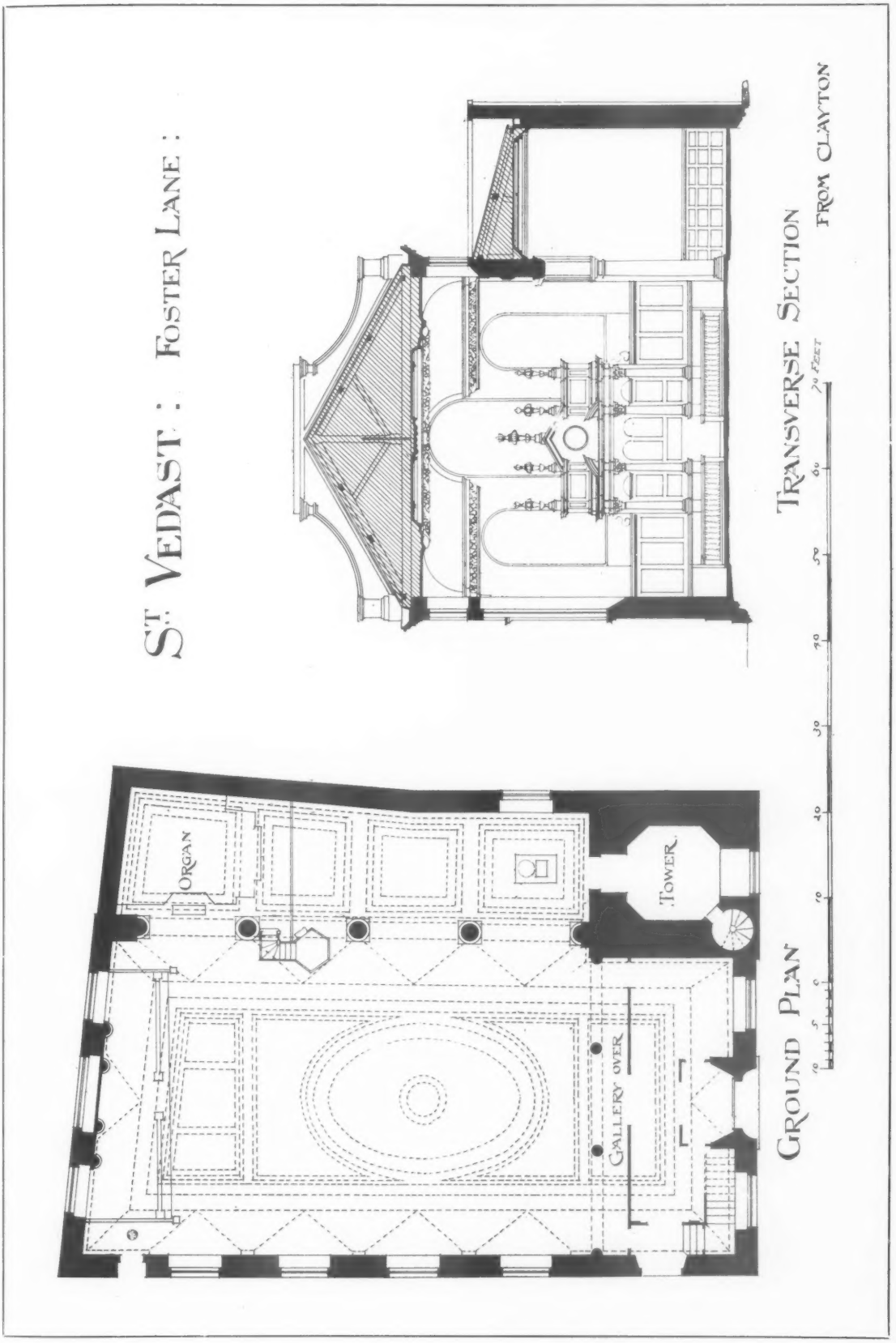
An interesting point that may be noticed in connection with these churches is that in some cases where the nature of the site led to irregularities in shape or lighting, the internal features appear to have been especially studied with a view to drawing attention away from these irregularities, and the ceilings played an important part in this respect. Aisles, galleries, recesses, and other things were useful in disguising crooked boundaries or unequal angles; but where they were not available a boldly designed or skilfully treated ceiling would divert attention to itself, and keep irregularities from being noticed.

Subject to many sub-divisions, the ceilings of Wren's churches can be conveniently divided into five main classes.

1st. Flat ceilings.
2nd. Flat ceilings supported by a cove.
3rd. Segmental, elliptical, or semicircular barrel vaults.
4th. Groined vaults.
5th. Domes.

Many combinations of these classes occur, as, for example, in St. Andrew by the Wardrobe, where the

ST. VEDAST'S, FOSTER LANE, FROM THE GALLERY

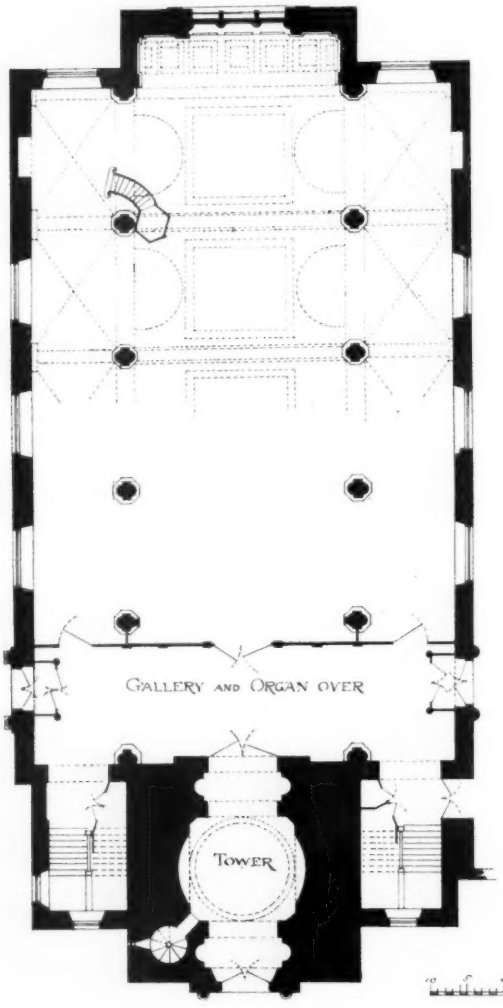

ST. VEDAST : FOSTER LANE :
TRANSVERSE SECTION
FROM CLAYTON
GROUND PLAN
ORGAN
TOWER
GALLERY OVER
10 FEET

nave has a barrel vault and the aisles have groined vaults cutting into the base of the main barrel vault, or at St. Martin's, Ludgate Hill, where two long barrel vaults intersect to form a groined vault over a central square and the corner squares are covered by flat ceilings: but the main divisions of the subject are fairly well defined.

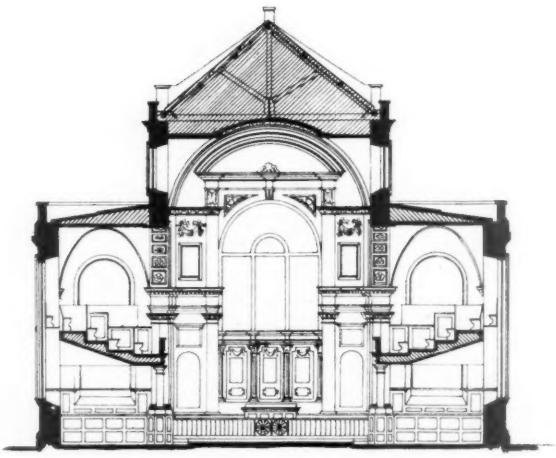
Of the first class—churches with flat ceilings—a fine example is St. Nicholas Cole Abbey, the interior of which is a big uninterrupted hall about 63 ft. by 43 ft. and 36 ft. high in five bays with flat pilasters on the walls. The ceiling is divided into fifteen compartments by wide shallow beams relieved by pendants at the intersections (which are, however, a modern addition and poorly designed), and it presents an example of a broad effective treatment in which the simplest means are used. It has been well decorated in a simple fashion with black, yellow, and gold on the beams, and buff or cream colour on the panels, and is far more pleasing than many ceilings on which far more cost has been lavished. The decoration of the walls is not successful.

Of flat ceilings with coves round them there are many examples, the centres in some cases being plain, and in others richly decorated, and the coves varying from the simplest form with a moulding at the top and bottom, as at St. Michael Paternoster Royal, or St. Edmund King and Martyr, up to very large quarter-circle coves cut into at regular intervals by vaults over windows or recesses, as at St. Margaret Pattens.

A good example of this last method of treatment is found at St. James's, Garlick Hythe, a very interesting church both inside and out. It has a wide nave in five bays and narrow aisles with Ionic columns carrying an architrave and cornice from which the cove springs. There are clerestory windows above the columns with vaults over them cutting into the cove, and at the centre bay (which is wider than the others) a kind of transept is formed by returning the cornice so as to butt against the outer walls and turning a transverse vault level with the cove. A similar barrel vault occurs over the recessed chancel, and in each case the vault intersects with the cove of the nave ceiling. The flat part of the ceiling, which is reduced to a small size by the great width of the cove, is richly panelled. The general effect is marred by the irregular widths of the transverse vaults, and by the aisles being overlighted, but the treatment is interesting and suggestive in spite of a certain crudeness and want of study in detail.




ST. BRIDE'S FLEET STREET
FROM CLAYTON



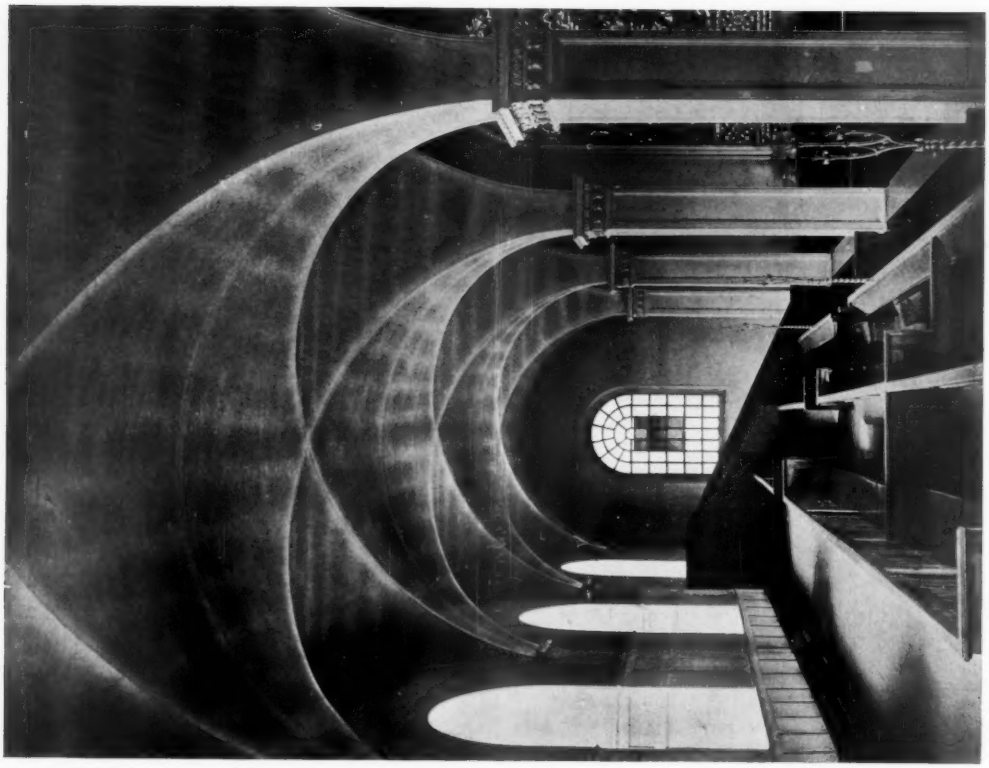
ST. BRIDE'S, FLEET STREET

Similar coved ceilings occur in St. Margaret Lothbury, and St. Vedast Foster Lane, and there are many others. They are not particularly interesting as architectural features, but in cases where they are richly decorated they are satisfactory and pleasing, especially when the cove is large in proportion to the flat part.

Of the third general class of ceilings, the barrel vault, there are several examples, but in most of them the full curve of the barrel is disturbed by small "bonnet" vaults over windows or by the transverse vaults of the aisles. St. Peter Cornhill is a well-known example of the pure uninterrupted barrel treatment, and excepting the modern "decoration" of it, it is a beautiful and interesting church, inside and out. It has a nave and aisles separated by semicircular arcading in five bays with what are practically transverse barrel vaults over the aisles, as in the well-known case of St. James's, Piccadilly; but, whereas in St. James's Church the aisle vaults spring at the same level as the main vault, in St. Peter they are entirely below it, and there are both a cornice and a plinth above the nave arcade before the curve of the main vault begins. The stilted appearance given by raising the barrel vault, which is slightly flatter than a full semicircle, on a plinth or attic, is uncomfortable, and the circular panels with which the surface of it is decorated are a mistake, because the distortion that commonly occurs when curved lines are applied to a curved surface is very noticeable: indeed, the detail of the interior generally is poor in comparison with that in neighbouring churches, but the design of the church as a whole is fine and impressive, and the treatment of the ceilings in particular is bold and interesting. The exterior gives very little suggestion of the internal arrangement, but it will be readily seen that in a modern church designed on the same lines a fine composition might be made of the roofs and buttresses.

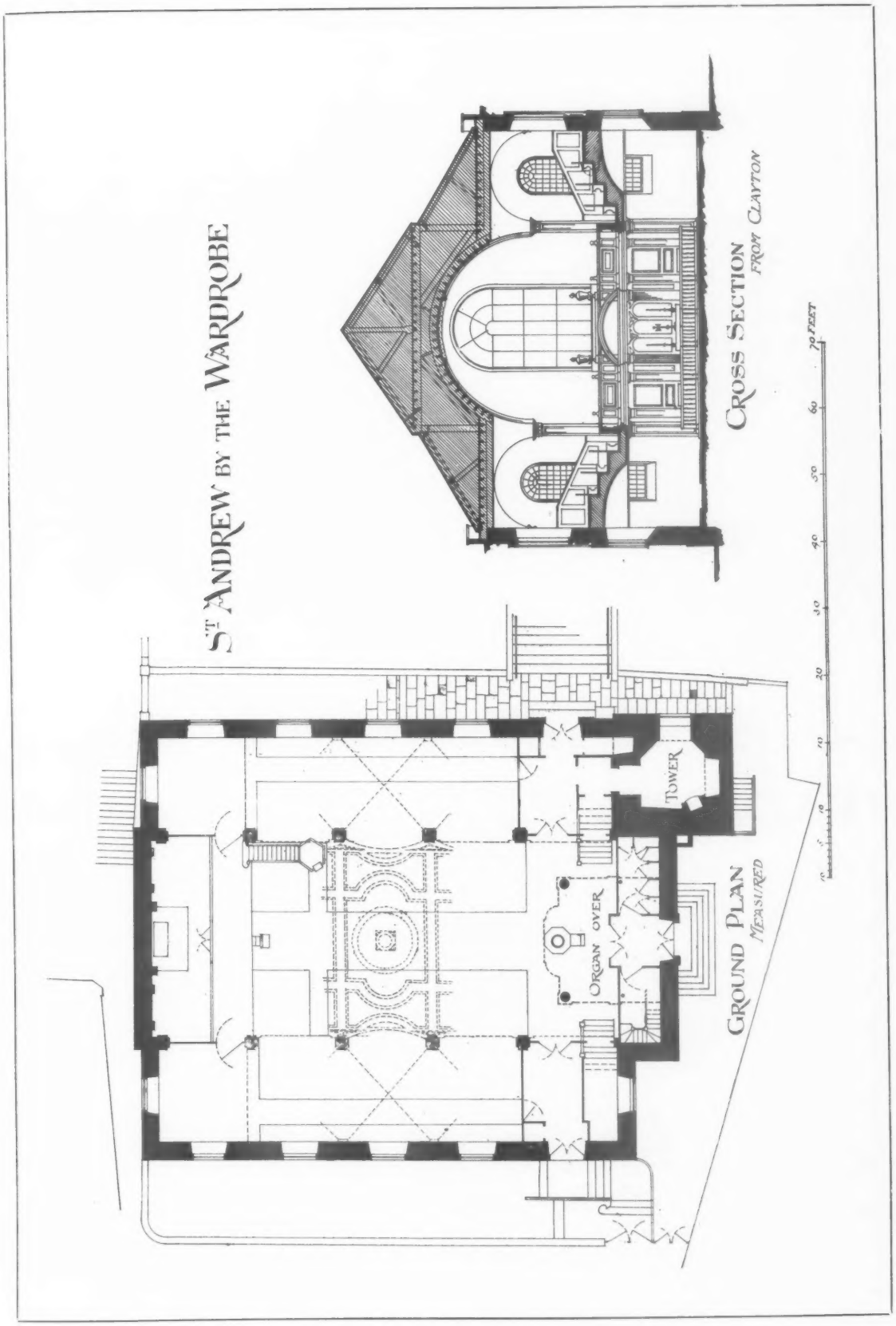
Another church of this class, very similar in many respects to St. Peter, and altogether one of the most beautiful of Wren's interiors, is St. Bride's, Fleet Street. In this case, however, there are clerestory windows which have vaults of considerable size over them, cutting boldly into the nave vault, and it is interesting to notice the skill and judgment with which strongly marked transverse ribs are introduced in the vault of the nave so as to counterbalance any sense of weakness that the irregular intersections of small arches with a large one might cause. A great deal of well-considered ornament is used in the ceiling and arcades, so that the whole result is a fine, well-completed design. There is a quality of breadth and proportion, combined with a certain freshness and picturesqueness of treatment, that makes the interior worthy of very careful study.

Another very well-designed barrel-vault ceiling occurs in St. Mary Aldermanbury. It springs from an entablature carried by stone columns between the nave and aisles, and the central bay has a cross vault groined into the nave vault so as



GALLERY CEILING

ST. ANDREW BY THE WARDROBE, QUEEN VICTORIA STREET


ST ANDREW BY THE WARDROBE
CROSS SECTION FROM CLAYTON
GROUND PLAN MEASURED
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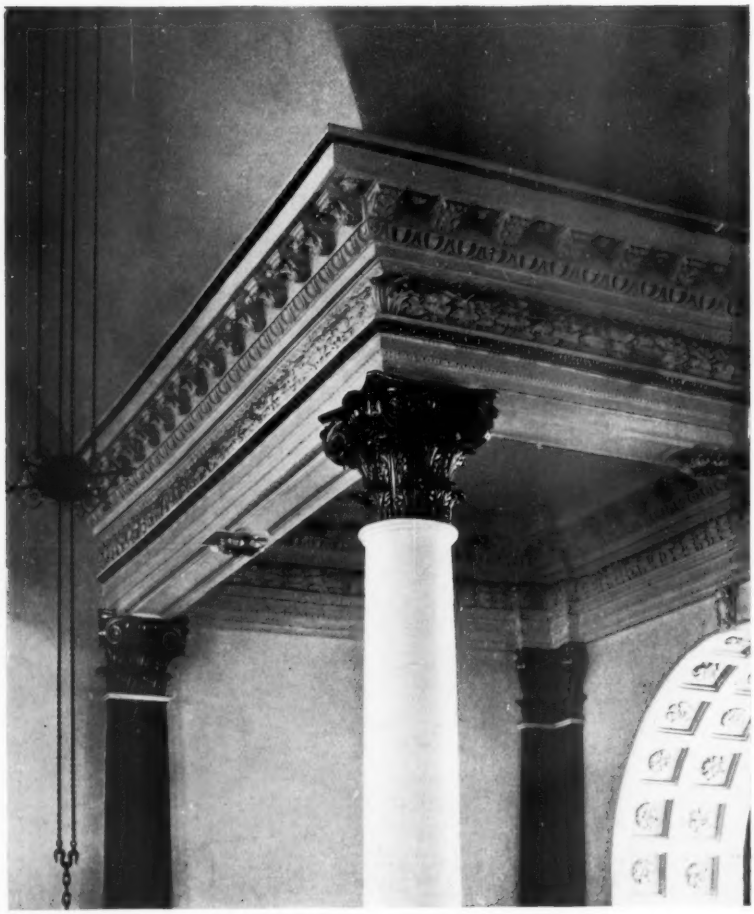
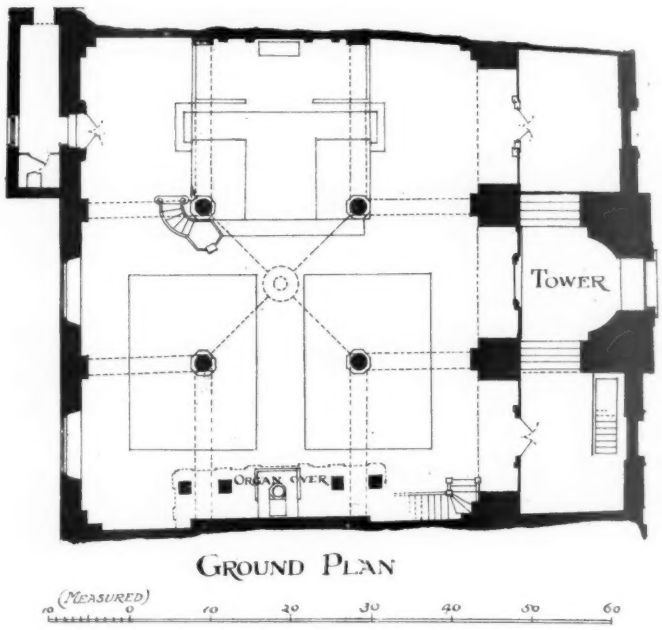


ST. MARTIN'S: DETAIL OF ENTABLATURE

to form transepts, the other bays of the aisles having flat ceilings with transverse beams and central pateras. The nave vault is well treated with enriched ribs and panels. The church is altogether of a good type, but it was "restored" in 1864 and very much spoilt.

St. Mary le Bow and St. Magnus the Martyr are well-known examples coming under the heading of Class 3, the former with nave arcades and the latter with columns and entablature; but there is a less-known one of great interest and beauty which may be mentioned in this connection—St. Andrew by the Wardrobe, in Queen Victoria Street. It is a somewhat late example of Wren's work, and is so beautifully detailed that it invites careful study. The nave and aisles are divided, as usual, into five bays, but the nave is extended slightly beyond the aisles east and west to give room for the altar and the organ, with good effect as regards the ceiling. The aisles have groined vaults which themselves form the nave arcade by running through into the lower part of the main barrel vault over the nave: they are carried by panelled square piers, dark below and white above—rather thin in proportion, but extremely refined and well treated in detail, and leading up very well to the main vault, which is richly panelled and decorated with modelled plaster ornament. This ceiling is semicircular in section, as are also the aisle vaults, and there is a fine sense of grace and proportion about the whole of the work, which might well be emphasised by some slight colour-decoration in place of the present dead white.

Before leaving this division of the subject, two churches may be mentioned as showing in a marked degree the extraordinary change in effect given by extreme difference of proportion in cases of exactly the same principle of treatment, St. Anne and St. Agnes with St. John Zachary in the one case, and St. Martin's, Ludgate Hill, in the other. Both churches



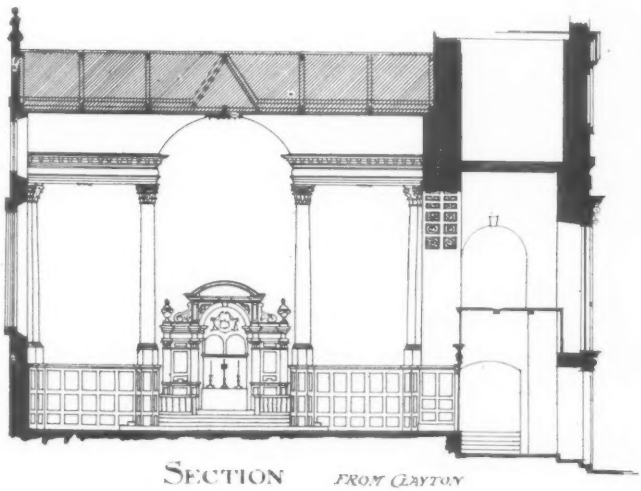

ST. MARTIN'S, LUDGATE HILL


BEFFROI AT DOUAI.
FROM THE DRAWING BY L. J. WOOD, R.I.

have four columns forming a central square over which two big segmental vaults intersect, and both have the corners behind the columns finished with flat ceilings; but in the former case the columns are far apart and the spaces beyond them short and wide, and in the latter the columns are nearer together and the spaces beyond them comparatively long and narrow. The result is that St. Anne's Church gives almost the impression of a domed interior, and St. Martin's emphatically that of a vaulted one. The difference is one of height as well as of width and length, and it is increased by the use of a full entablature over the columns in the case of St. Martin's, and of a mere architrave and cornice without a frieze in the other case. The ceiling of St. Anne's is a very beautiful example of well-decorated plasterwork, and the general principle of the design is one that might well be adopted in modern work.

Another treatment of the "four column" plan occurred in the church of St. George, Botolph Lane, now destroyed. In this instance the nave had a ribbed barrel vault from end to end springing from an entablature, and with clerestory widows cutting into it, and the aisles had flat ceilings.

ST. ANNE AND ST. AGNES

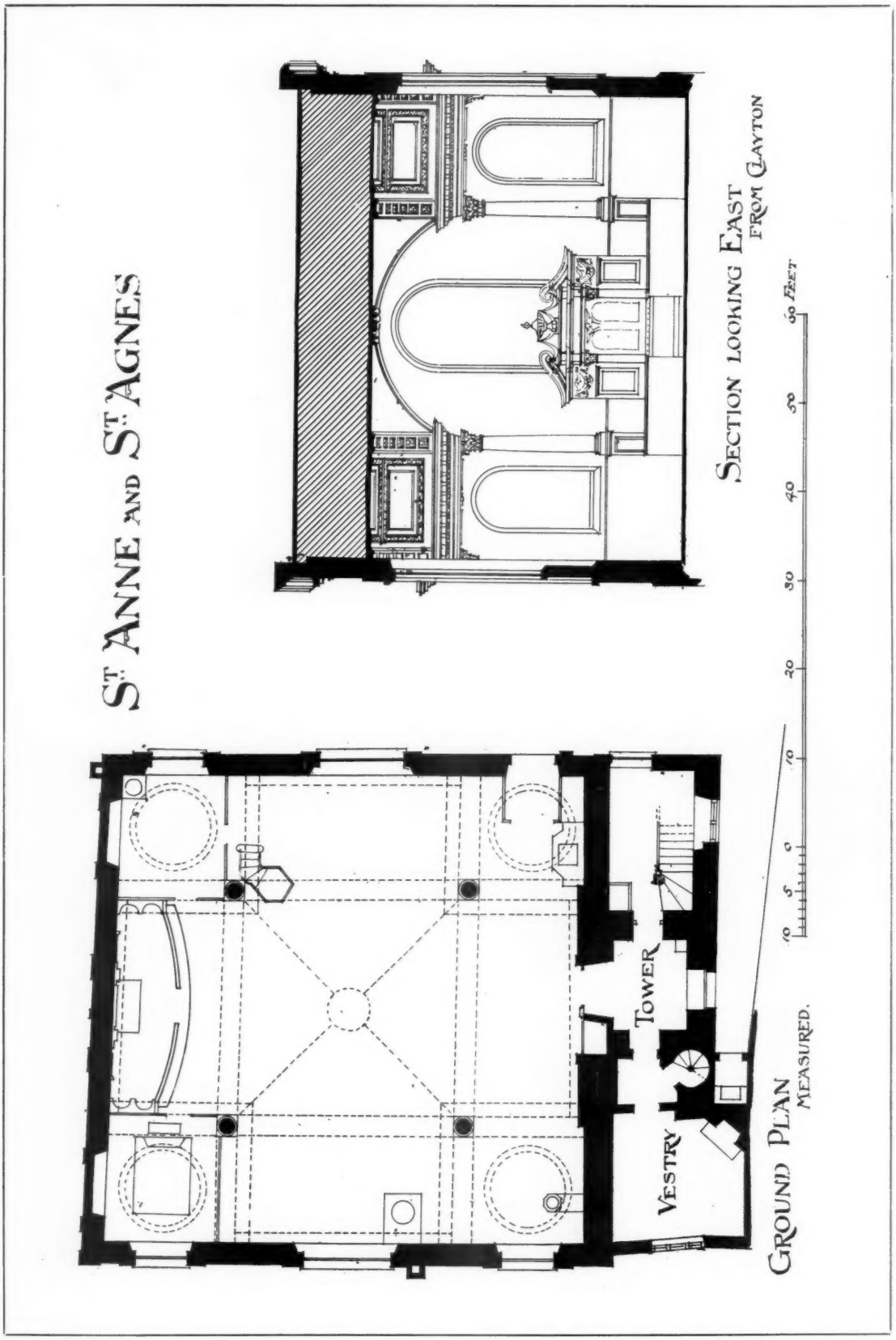


SECTION FROM CLAYTON

ST MARTIN'S LUDGATE HILL

*(To be concluded.)*

The photographs accompanying this article have all been specially taken for THE ARCHITECTURAL REVIEW, and form a most valuable series, given as they are in conjunction with a section and plan in each case. The concluding portion will be published in the March issue, and will include some especially interesting views of City churches which have elaborate domed ceilings, such as St. Stephen's, Walbrook. They will, perhaps, direct attention to a feature of Wren's work which has not received the full consideration it deserves on the part of architects and all interested in architecture.


St. Anne and St. Agnes
Section looking East
From Clayton
0 5 10 20 30 40 50 60 Feet
Tower
Vestry
Ground Plan
Measured.

# GREENWICH HOSPITAL

BY COLIN MACDONALD (*Concluded from p. 12, No. 171*)

## KING WILLIAM'S BLOCK

THIS contains the great hall, vestibule, and dome designed by Wren. The tambour of the dome is formed by a circle of columns in the Composite order. Projecting groups of columns at the corners of the tambour act as buttresses.

The capitals to the columns are of exactly the same design as those on the dome of St. Paul's. The main cornice has a curious dentilled bed-mould, with a flower between each dentil, and is very effective indeed.

The attic above is pierced by square windows without ornamentation. Between them are coupled pilasters running from the main entablature, and having the attic cornice returned round them. On the top of this are two steps. The lower one forms the lead gutter, and here the leadwork begins. From the upper step rise the coupled ribs, which, with the pilasters beneath, help to lead the lines of the columns right up to the lantern. This is well designed, having square columns, frieze, and cornice. From the blocking course on the cornice the line is concave up to the foot of the finial.

The lines leading up to the domes, as seen from the Grand Square, are very steep. This is, however, the only point from which they appear so. The domes are seen to best advantage either from Greenwich Park—as viewed by Turner in his famous picture—or from the foreshore on the opposite side of the river.

The west front of this block is of brick, and was finished by Sir John Vanbrugh during his surveyorship of the hospital. In the centre is a tetrastyle frontispiece of the Doric order, with fluted columns 6 ft. in diameter, with an entablature and triglyphs over them, all of Portland stone. At each end of this front is a pavilion crowned with a circular pediment; and in that at the north end is a piece of sculpture consisting of groups of marine trophies and four large heads embossed, representing the four winds, with a sea-lion and a unicorn. These in turn are enclosed within a three-centred arch. This is one of the finest pieces of decoration in stone of the Later Renaissance.

The north and south pavilions of this elevation are also of brick, and the windows are decorated with stone architraves. The double quoins to the centre pavilion are rather original, and the mouldings have a Greek refinement due to the influence of Hawksmoor. The whole elevation is grand, so splendidly and so composedly does it lie. The ground story and the two finely designed intermediate groups are of rubbed brick, which has weathered exceedingly well. Over the main door two figures seated on the arched architrave were intended; but the stone has never been carved.

KING WILLIAM'S BLOCK: WEST FRONT (BY VANBRUGH) *Photo: E. Dockree*

Vanbrugh probably meant to have a wrought-iron balustrade to the window above the door, which has a projecting sill supported on three consoles. This elevation, with its small windows, which lit the pensioners' cubicles, reminds one forcibly of the Escurial Palace at Madrid, with its bold, barrack-like front and large Doric order rising through three stories. The Neptune heads carved in the pointed pediments of the inter-

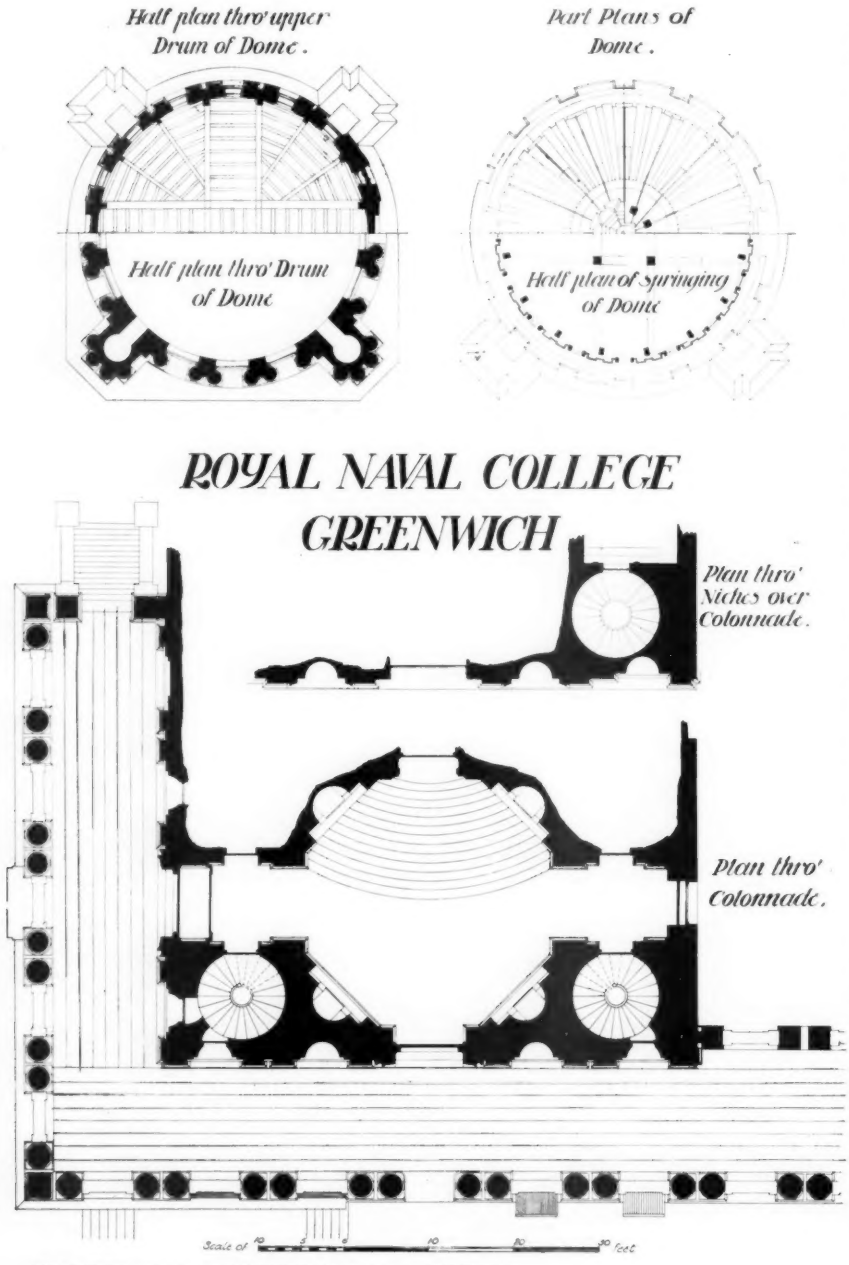
mediate grouping are very beautiful. These heads, upon which shells take the place of hair, are flanked on either side by decorated consoles. To me, this elevation has been the most interesting of all, for though it has many faults, there is a charm about it which increases every time one sees it. It reminds one very much of Castle Howard. It sits so grandly, is so impressive yet so simple in detail, and is so beautifully massed!

The south elevation of this block is a good composition. It has a low rusticated base pierced by windows, and the Doric colonnade is returned round the east end, with pediment set back as at the foot of the domes. At the west end is a high shallow arch running through three stories, with quoins and voussoirs; while a heavy cornice is carried over the top.

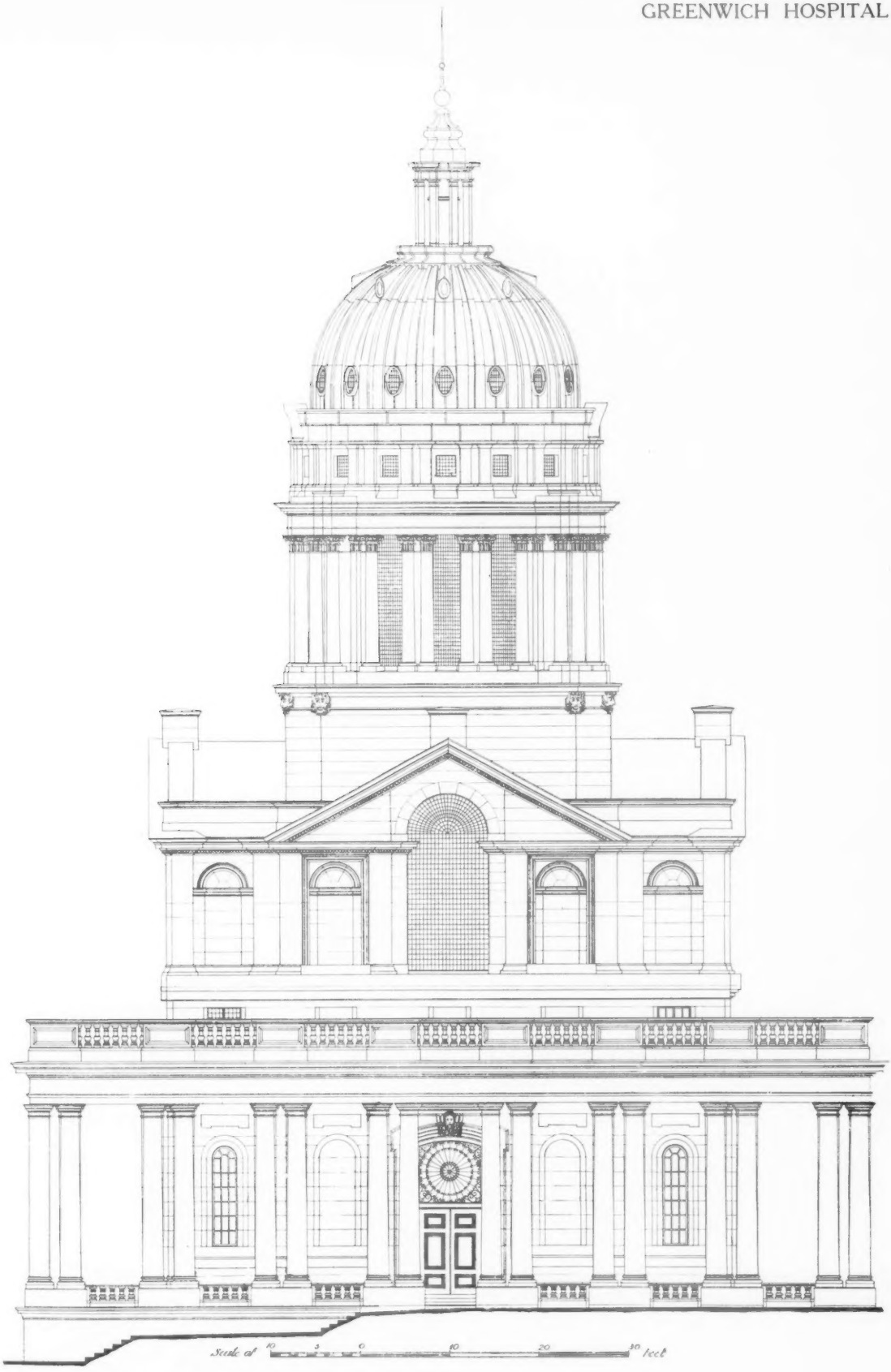
On the top of this cornice is an opening with a window, flanked by square Doric columns supporting the main cornice. The opening is carried up through the main cornice into the tympanum of a pediment. Here an arch is formed, in which is an oval window. The strong though very admirable and pleasing composition of this reminds one of the foot of the steeple of St. Mary le Bow, Cheapside.

The back elevation to this front faces the central quadrangle, and was probably suggested by the Invalides in Paris. Indeed, throughout Vanbrugh's work, here and elsewhere, there is a strong leaning towards the Louis XIV period. The main lines are good, but the window openings are not sufficiently thought out. Another fault lies in the stinted wall space—though one has to take into consideration the lighting of the pensioners' cubicles. The peculiar octagonal windows on this elevation make a delightful piece of detail.

On the opposite side of King William's Quadrangle is a rather pretty but meaningless composition by Hawksmoor. It has a pediment in the centre, supported by six pairs of coupled columns. This pediment is quite unnecessary, as the roof of the colonnade is here open on both sides. Flanking the pediment on either side are two beautifully designed turrets, after Vanbrugh, supported by pilasters of the colonnade, with the balustrade returning round the foot of the turrets. The tympanum of the pediment has a group of figures, modelled by Bacon and Pianzetti, representing Nelson's victories.




MEASURED BY A. E. MAYHEW AND L. H. BUCKNELL
DRAWN BY A. E. MAYHEW




DETAIL OF DOME AND PORTION OF COLONNADE
MEASURED BY A. E. MAYHEW AND L. H. BUCKNELL. DRAWN BY A. E. MAYHEW

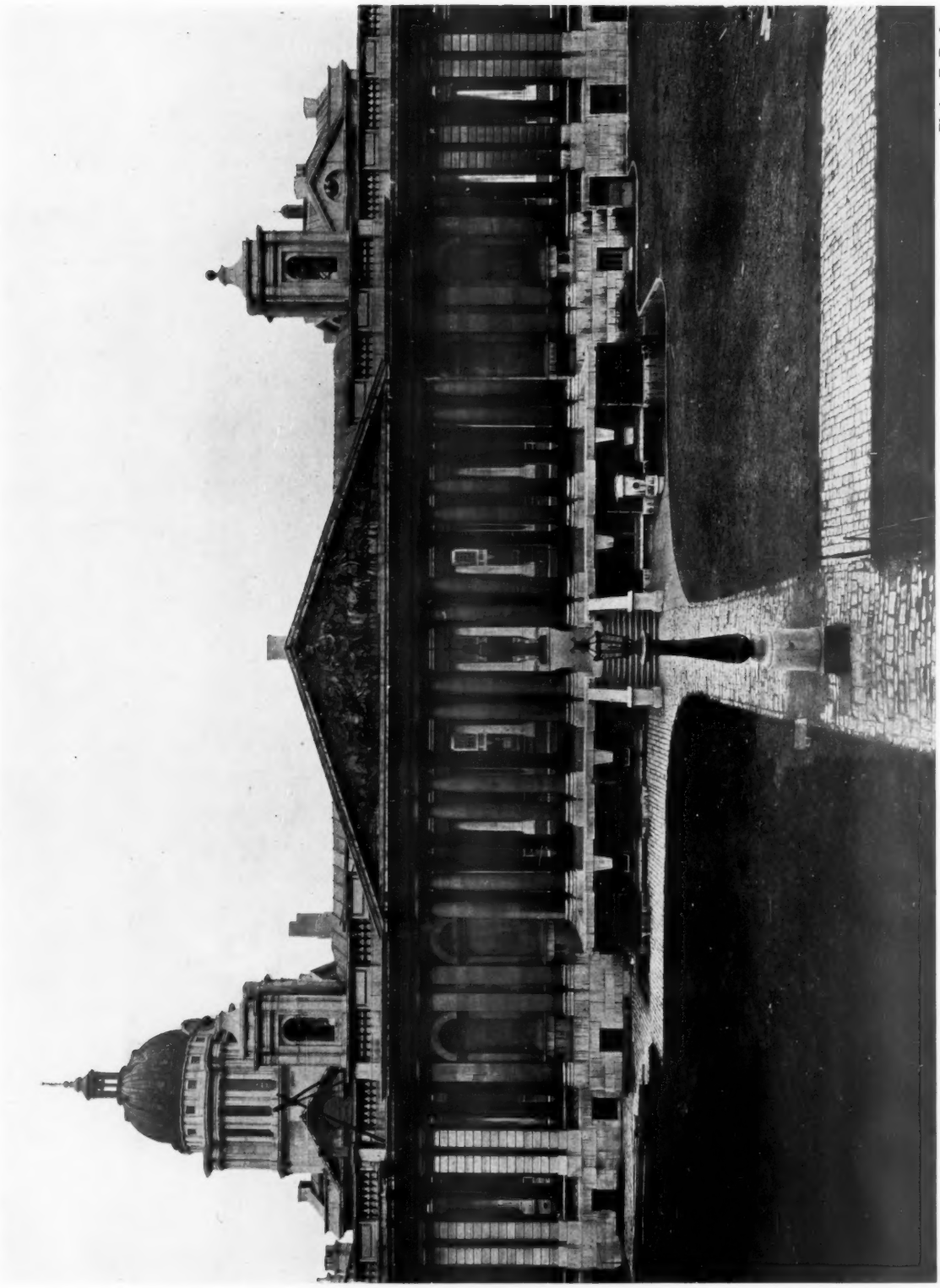


*Photo : E. Dockree*

KING WILLIAM'S BLOCK : DETAIL OF EAST SIDE OF QUADRANGLE (BY HAWKSMOOR)

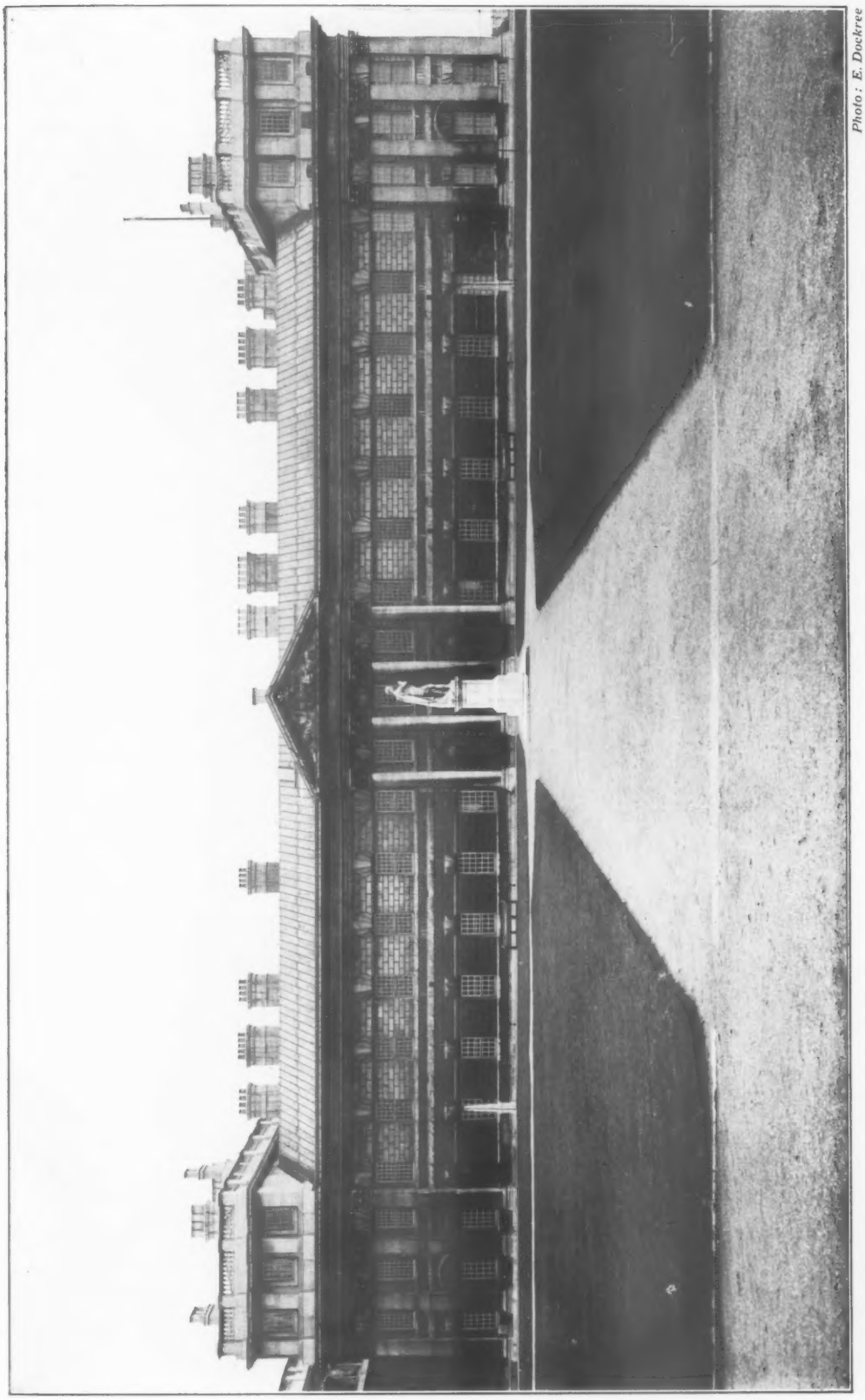


*Photo: E. Dockree*

KING CHARLES THE SECOND'S BLOCK: EAST FRONT

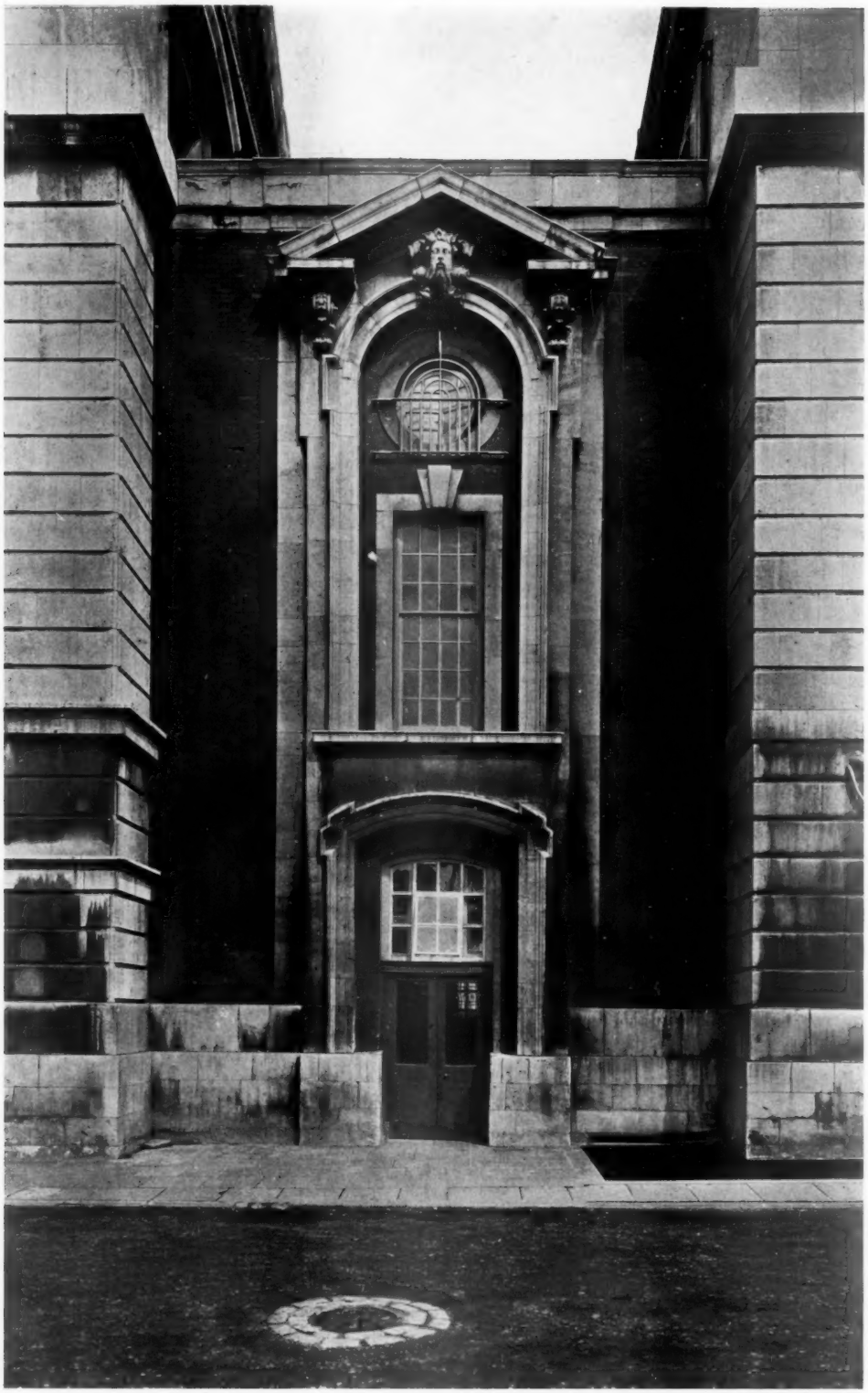


*Photo: F. Dockree*

KING WILLIAM'S BLOCK: DETAIL OF WEST FRONT

## QUEEN MARY'S BUILDINGS

These lie to the east, and contain the chapel with its vestibule, and a dome corresponding to the one before described. The colonnades adjoining these buildings are 115 ft. apart, and are composed of over 300 coupled Doric columns and pilasters of Portland stone, 20 ft. high, with an entablature and balustrade similar to that on St. Paul's. Each colonnade is 347 ft. in length, and has a return pavilion at each end 70 ft. long.

It is not necessary to go into a detailed analysis either of Queen Mary's or Queen Anne's Block, as they are practically the other two blocks duplicated. Moreover, there is nothing of outstanding merit in either, beyond perhaps the fact that Ripley's east front is very well grouped, though rather bare-looking.

The east and west entrances to the hospital are formed by two rusticated gate-piers. On those of the west entrance are two large stone globes, each 6 ft. in diameter, one celestial, the other terrestrial.

It was at one time proposed to transfer both piers and globes to the north gate on the terrace against the river. Unfortunately, however, the change was not carried out.

Going back to the dining hall in King William's Block, one finds the decorations of considerable interest. Wren employed Thornhill as painter. On the ceiling are the portraits of William III and his queen, surrounded by the Cardinal Virtues and emblematical representations of the Four Seasons. "With regard to this ceiling," says Hogarth, "which is entirely the work of Sir James Thornhill, I am certain all unprejudiced persons with or without much insight into the mechanical parts of painting are at the first view struck with the most agreeable harmony and play of colours that ever delighted the eye of a spectator. The composition is altogether extremely grand, the groups finely disposed, the light and shade so contrived as to throw the eye with pleasure on the principal figures, which are drawn with great fire and judgment; the colouring of the flesh delicious, the drapery grand and well folded, and, upon examination, the allegory is found clear, well invented, and full of learning. In short, all that is necessary to constitute a complete ceiling-piece is apparent in that magnificent work." The painting of the hall occupied Thornhill nineteen years.

By general consensus of opinion, Wren's work at Greenwich Hospital is acknowledged to be his masterpiece, the scheme of the great colonnades and domes being magnificent. The design here reaches its highest level, embodying the fine characteristics that were the outcome of long years of experiment and experience. As Professor Blomfield has well said: "Wren's work in its main features was eminently sane and reasonable, and this not from lack of ideas, but from a clear insight into the limits and intention of architecture. Where he had the opportunity Wren designed with a largeness of conception rare among English architects. His great schemes for Winchester and Hampton Court, and his magnificent achievements at Greenwich, are at the highest level of architecture ever attained in this country."

Greenwich Hospital is fortunate in retaining most of its original architectural character, very little having been altered in subsequent years, excepting such improvements as were rendered necessary by modern requirements. Among these may be noted the new electric-light fittings in the chapel, which were carried out not long ago by Messrs. Veritys, Ltd. They include several large electroliers—replicas of the old Wren candelabra, and some well-designed vestibule lamps, one of which is illustrated below.

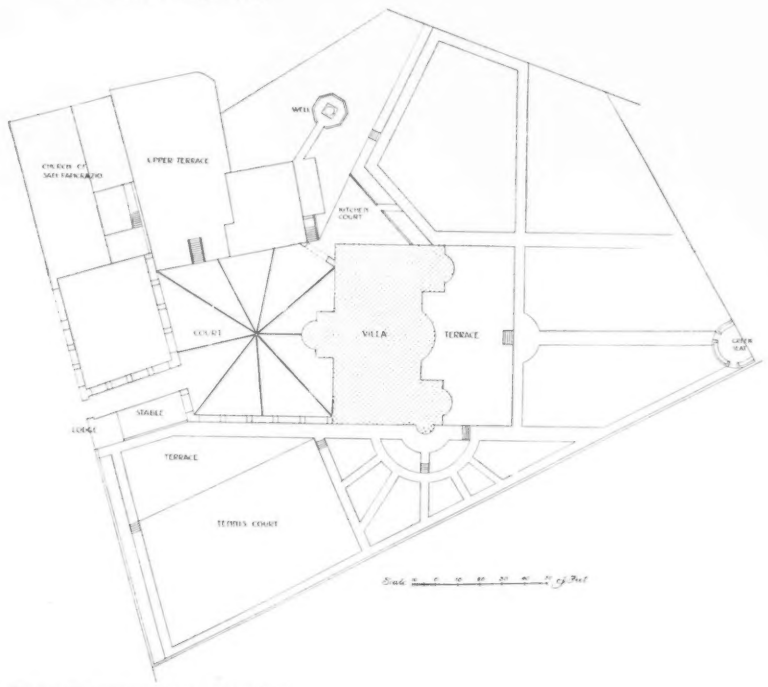
LAMP IN THE VESTIBULE TO THE CHAPEL

# THE INTERPRETATION OF ARCHITECTURAL HISTORY

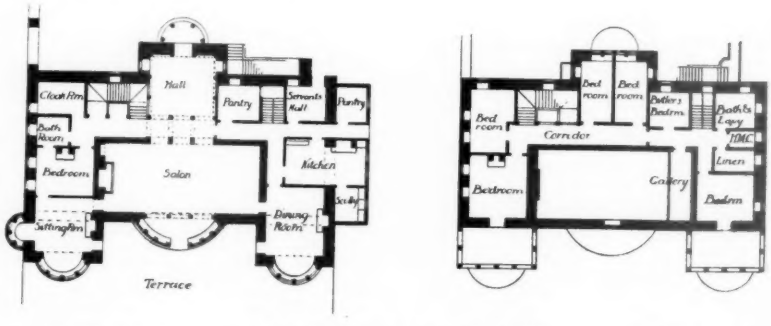
## A TRIBUTE TO THE LATE DR. REICH

IT is a somewhat curious fact that History, *per se*—the history of the textbooks—is so largely founded on documentary evidence, and has neglected in a great measure the abundant material which architectural and other remains provide for the interpretation of the past. Architecture has had, of course, its own historians, mostly men within the ranks of the profession who possessed the requisite technical knowledge; and to a certain extent the work of these writers has influenced the main current of historical research. The full significance of the subject is still far from being appreciated, however, by the ordinary student, and although the tendency of historical writing has long been towards the investigation of the psychology of nations, as opposed to the mere recital of facts and events, yet small use has been made of the great achievements in architecture which still remain to mirror for us the national character and the ideals of the ages that are past. But among the historians referred to, the late Dr. Emil Reich proved a most notable exception. His powerful exposition of an original—if unconventional—treatment of historical problems has already won for much of his teaching the recognition of English and foreign universities. Although his death on December 11th of last year, at the age of fifty-eight, closed the volume of his work all too soon, he had already published over a dozen of the books comprised in his projected "Bibliotheca Historica," including the first two books of his "General History of Western Nations." Dr. Reich believed that the great historical nations of Europe showed the quality of their life and institutions in the great works of art which they produced. He would say in effect that unless you could appreciate the beauty of the Parthenon and also the thought and cadence of Homer, you could not understand the historical significance of the Greek nation. Similarly, a knowledge of Roman art and literature is essential to a proper appraisement of the Empire; the Catholic Church is one and the same thing as Gothic architecture; and no less does the more openly aesthetic movement of the Renaissance depend upon those artistic forms which it produced, to explain fully its nature and ideals. The architect who has studied the minutiae of every style will readily endorse this view, and moreover will urge that architecture even more than the other arts is a national production, since in the past it has owed its quality to the powers and training of innumerable workmen. The entrance of the new ideas of the Renaissance into England, and their struggle to overthrow the traditional methods, is shown in nothing so vividly as in the progress of Tudor and Elizabethan architecture. Even an elementary knowledge of architecture

SAN GIORGIO TAORMINA




PLAN OF VILLA AND GARDENS



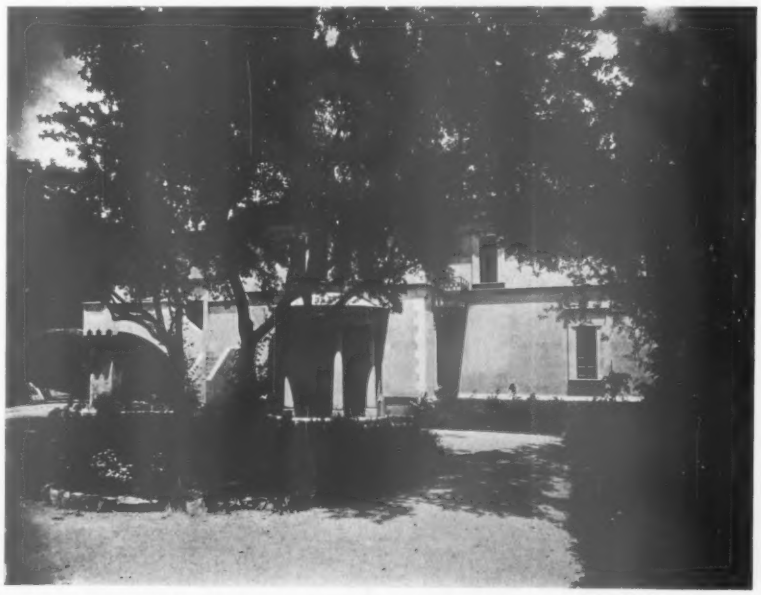

GROUND PLAN — Scale 10 5 0 10 20 30 40 50 of Feet — BEDROOM PLAN

PLANS OF VILLA

VILLA SAN GIORGIO, TAORMINA, SICILY: VIEW LOOKING ACROSS THE TERRACED GARDEN
C. R. ASHBEE, M.A., F.R.I.B.A., ARCHITECT

is sufficient to give point and illustration to what would otherwise be an abstract historical lesson.

Among Dr. Reich's audience at the University of London were to be seen many architects who will not easily forget the charm and inspiration of the lectures on Greek and Mediaeval Art which formed the most brilliant occasions in his four years' course on General History. Dr. Reich's place will not be easy to fill. Thoroughly modern in knowledge and experience, he was yet like Keats in verse and Bates in sculpture—a Greek of the Greeks While he lived amongst us his personality, with its unsullied idealism, was an inspiration to all who knew him, a personality expressing itself in the most fascinating manner in his lectures and books. Posterity has yet to find how great is the debt we owe to this Hungarian who loved England enough to make it his home. W. H. G.



VILLA SAN GIORGIO, TAORMINA: VIEW OF HOUSE FROM CORTILE
SHOWING OUTSIDE STAIRCASE LEADING TO WING FOR ITALIAN SERVANTS

# CURRENT ARCHITECTURE

## VILLA S. GIORGIO, TAORMINA, SICILY

THE Villa S. Giorgio, built for the late Colonel T. B. Shaw-Hellier, was begun in 1907. The site adjoins the church of S. Pancrazio, just outside the Porta di Messina, at Taormina, and overlooks the Straits of Messina. From the road the ground slopes gently downwards to the entrance court, which is bounded on one side by the Renaissance arcading that surrounds the atrium of the church. On the east is a magnificent hedge of almond trees, and the arcading of the church has been carried round the courtyard, connecting the house with a smaller building containing offices and servants' quarters, and with the entrance lodge and stable.

The two considerations that determined the main outline of the plan were, first, the necessity for a north aspect for the principal rooms (in this case the aspect and the view were not at war with one another), and, secondly, the provision of a big salon to contain an organ gallery. The centre of the house is therefore occupied by the salon, which takes in the whole height of the building. A big curved window opens on to the north terrace, from which the garden slopes down to the "Greek seat," which almost overhangs the cliffs to the north. From the terrace the view embraces the coastline with the hills above Messina, and the more distant hills of Calabria across the straits. To the west rises Mola, with its Saracenic castle.

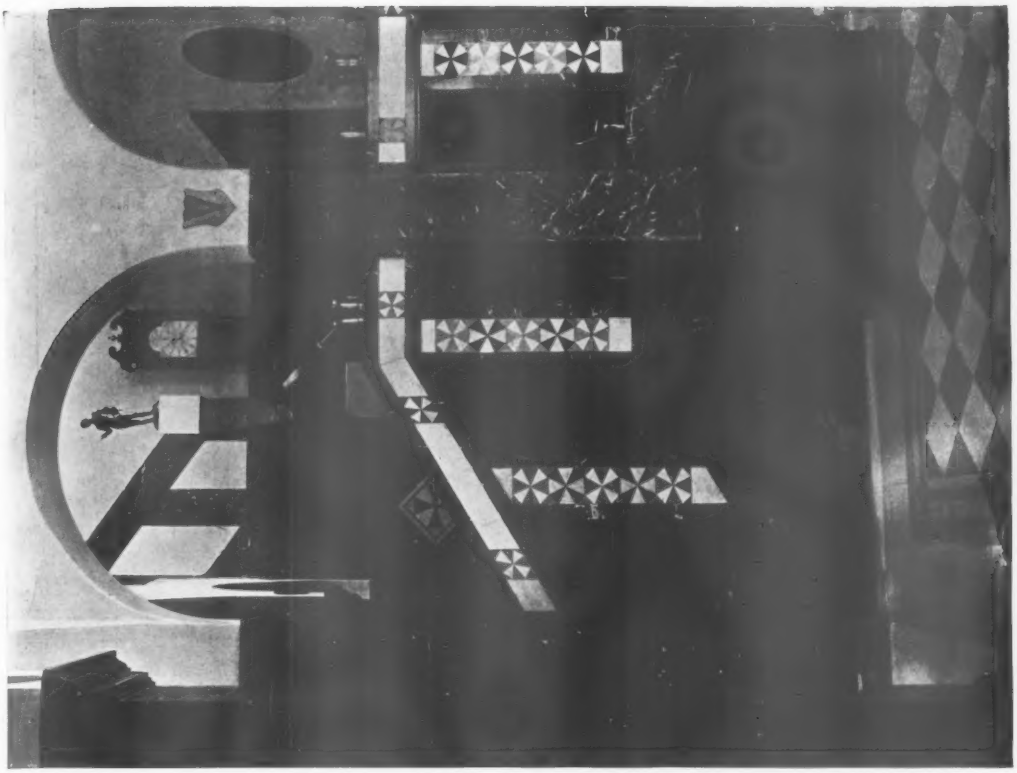
The house is built of stone, quarried on the site and rough-casted externally, the plinth, quoins, and window-dressings, and the main cornice, being of Taorminese marble. For the internal work, red Taorminese marble, white Canura marble, and the white Melela stone from Syracuse were used, with tufa for the inlaid work. The floors and ceilings and the roof are of reinforced concrete; and over the salon an air-space was left between ceiling and roof.

VILLA SAN GIORGIO, TAORMINA: THE SALON

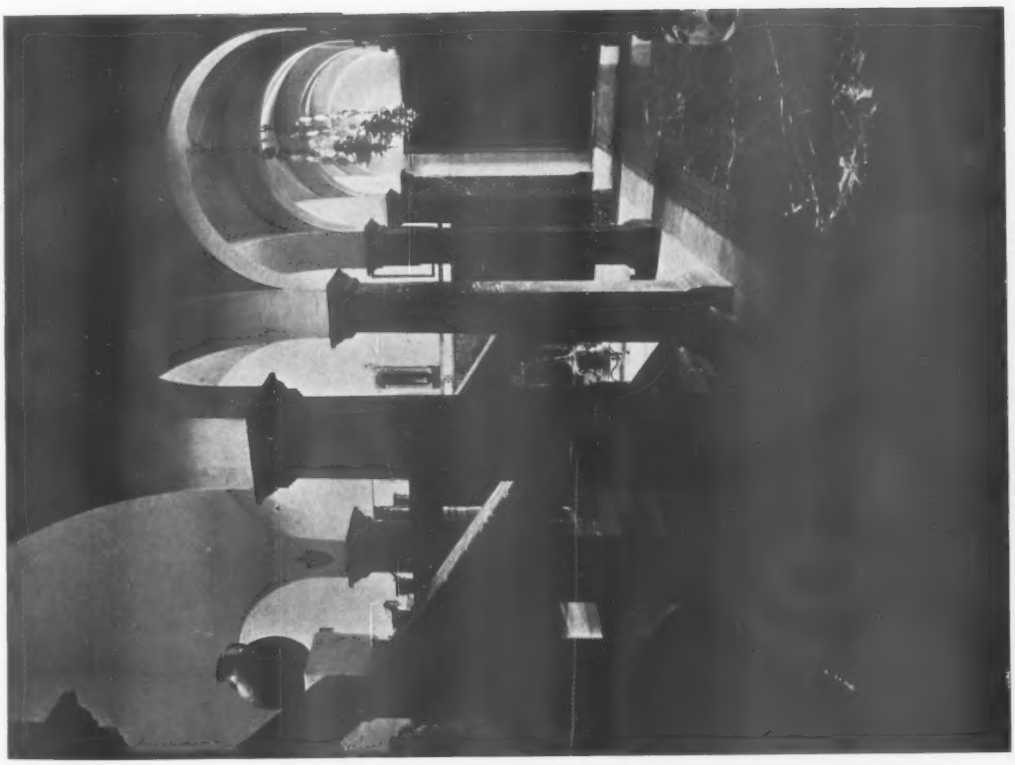
## PITCHFORD HALL

PITCHFORD HALL, the seat of Col. C. J. Cotes, is perhaps one of the most perfect examples of the half-timbered manor-houses which Shropshire can show. A disused stretch of the Roman Watling Street passes through the grounds, and the hall rises above the falls of the Row Brook, which performed the functions of a moat in earlier days. The house must have been an ancient one, since the little church of St. Michael which stands against the entrance courtyard dates certainly from the thirteenth century, and is perhaps much older. The name of Radulf de Pycheford can be traced as early as 1102, but the church was probably built by Ralph de Pichford (fl. 1211–1252). A fine effigy in solid oak commemorates Sir John de Pichford (1237–1285).

Pitchford Hall is supposed to have been built by one of the members of the Ottley family, that lived here from 1473 to 1807, among whom was Sir Francis Ottley, the Governor of Shrewsbury for the king during the Civil War. It certainly dates from the early years of the sixteenth century at least. In the eighteenth century the beautiful open courtyard was bricked up and the old work was treated with scant respect, but all incongruity has since been carefully removed under the direction of the late Mr. George Devey and Mr. James Williams. The accompanying photographs show the new stone garden walls and terraces arranged by Messrs. Wratten and Godfrey, who have also just completed the repair of the church and the



Entrance Hall and Staircase



Marble Corridor leading to Entrance Hall

VILLA SAN GIORGIO, TAORMINA. C. R. ASHBEE, M.A., F.R.I.B.A., ARCHITECT

PITCHFORD HALL, SHROPSHIRE: ENTRANCE FRONT

opening up of its thirteenth-century roof, which has hitherto been ceiled. The views show the effective grouping of the old roofs, the fine stacks of chimneys, and the picturesque though simple treatment of the oak framing and plaster panels.

One of the trees in the grounds has a delightful little eighteenth-century summer-house in its branches, which recalls the fact that the builders of the period of Queen Anne and the Georges could be better trusted to adorn a garden than to keep their hands off Elizabethan buildings, which they despised. It is uncertain whether the bay-window seen to the right is a portion of the original building or an addition of the later period; but if the latter, it constitutes a rather unusual concession to the earlier style, in being timber-framed.

VIEW OF PITCHFORD HALL SHOWING GARDEN WALLS AND TERRACES ARRANGED BY WRATTEN AND GODFREY, ARCHITECTS

*Photo: Cyril Ellis*

HOUSE ON HARMER GREEN, WELWYN, HERTFORDSHIRE
RENOVATED AND ALTERED BY DUNN AND WATSON, FF.R.I.B.A.

## HOUSE ON HARMER GREEN, WELWYN

THIS house, built about the beginning of the seventeenth century, was occupied as a farmhouse until 1900. At that time it was in a state of disrepair; the walls were badly cracked, floors out of level, windows rotten, etc. It was, in fact, a dangerous structure. The surroundings had been equally neglected, and when the present owner bought the house and two acres of land he had to clear away all trace of what had at one time been used as a garden, and to construct an entirely new one; ditches, too, had to be filled in, hedges cleared away, and rough ground made level. A few old apple-trees remained, and these, with some sycamore, hazels, and elms, which were found in the hedgerows, formed the motive for a new arrangement devised by Messrs. Dunn & Watson, architects. In the house comparatively nothing was done in the way of alterations to walls or partitions, but such modern additions as marble chimneypieces of the Victorian era were cleared out, and decayed parts reconstructed or renewed. The brick crow-stepped gables are a feature of the house; these occur in one or two old houses in Hertfordshire, though they are rarely seen in the South Country.

*Photo: Cyril Ellis*

SMALL FORMAL GARDEN TO THE HOUSE ON HARMER GREEN, WELWYN

## NOS. 57 & 58 LINCOLN'S INN FIELDS

MR. J. M. W. HALLEY, in his interesting article on the above house in the January number of THE ARCHITECTURAL REVIEW, was unable to assign a date to its erection; fortunately, however, a contemporary writer incidentally fixes its date within a year or two. James Ralph in his "Critical Review of the Publick Buildings in and about London and Westminster," the first edition of which was published in 1734, makes the following remarks (pp. 27, 28) on the buildings in Lincoln's Inn Fields which are worth quoting:—

"From the terrass of Lincoln's Inn Gardens, we have a prospect of one of the largest squares in Europe; it was originally laid out by the masterly hand of Inigo Jones, and intended to have been built all in the same stile and taste; but by the miscarriage of this, and many other such noble designs, there is too much reason to believe that England will never be able to produce people of taste enough to be of the same mind, or unite their sentiments for the publick ornament and reputation. Several of the original houses still remain to be a reproach to the rest, and I wish the disadvantageous comparison had been a warning to others to have avoided the like mistake.

"The Duke of Ancaster's house [Lindsay House] is built on the above-mentioned model of Inigo Jones, but so elevated, and improved, as to make it more suitable to the quality of the owner: there is great simplicity and beauty in the plan itself, as much harmony and proportion in the parts 'tis compos'd of, and the decorations are well fancied, and as well disposed. The architecture, which forms the entrance into the courtyard, is grand and noble, and as singular in its taste as happy in its effect.

"Sorry I am that the house adjoining to this,[1] so lately rebuilt on the same design, is not like it in all particulars: the alterations which have been made in it are very far from improving it; and what it has gained in height, it has lost in proportion, and what is added of decoration, is deviating from simplicity and beauty; the height of the roof is a blemish that the lowness of the wall and portal will hardly attone for. But, that the house suffers in itself, by these ill-judged refinements, is not all; it hurts the whole side of the square, which these two houses are properly the centre of, and, if they had been uniform and regular, would have justly appear'd an ornament to the whole; for 'tis my opinion that, in all squares, there should be a capital building, in the middle of each side, which should serve to fix the eye, and give the better air of magnificence to the prospect."

[1] Nos. 57 and 58.

These remarks would fix the date of the building at about 1732–3, a date, I believe, earlier than has been generally accepted. It is not easy to decide who was its architect, but it might have been Gibbs, James, Ware, or Flitcroft; it is not likely to have been Kent, as the "Review" being dedicated to Lord Burlington, it is improbable that his *protégé's* work would have been criticised so unfavourably.

With regard to the later alterations to the house, there are in the Soane Museum plans of the four floors, an elevation dated 1802, and a view dated 1809. The plans, which are undated, but appear to be of the same date as the elevation, show the house divided into two, the new party wall and other alterations being tinted as new work, and this may suggest that the division was made by Soane. I am, however, inclined to think that this was not the case, as neither the new doorways nor doors are at all suggestive of his distinctive work; but in all probability he made some internal alterations for the Hon. Spencer Percival, and added the circular porch and iron balconies. The elevation dated 1802 shows the house without any porch or balconies, whilst both are shown in the later perspective, and they are probably additions made subsequent to the division of the house, the porch having been added to mask the poverty of the design of the two small doorways.

WALTER L. SPIERS.

[Referring to Nos. 57 and 58 Lincoln's Inn Fields, a correspondent reminds us that these houses are said to be the original building to which Charles Dickens refers in "Bleak House" as the residence of Lawyer Tulkinghorn.[2] They were acquired in 1909 by Messrs. Marks & Clerk, who removed the party wall and converted the building into one suite of offices. The alterations were carried out by Messrs. Higgs & Hill, Ltd., who exposed much of the original decoration of the house. On taking up the floors the pugging was found to consist of cockle shells. It would be interesting to know what special recommendation this material had for the purpose.]

[2] "Here, in a large house, formerly a house of state, lives Mr. Tulkinghorn. It is let off in sets of chambers now; and in those shrunken fragments of its greatness, lawyers lie like maggots in nuts. But its roomy staircases, passages, and antechambers still remain; and even its painted ceilings, where Allegory, in Roman helmet and celestial linen, sprawls upon balustrades and pillars, flowers, clouds, and big-legged boys, and makes the head ache—as would seem to be Allegory's object always, more or less. Here, among his many boxes labelled with transcendent names, lives Mr. Tulkinghorn, when not speechlessly at home in country-houses where the great ones of the earth are bored to death. Here he is to-day, quiet at his table. An Oyster of the old school, whom nobody can open." ("Bleak House," Chapter X.)

## A RELIC OF OLD LONDON

NOTHING is more extraordinary about London than the way in which neighbourhoods change from one generation to another. What was perhaps a most fashionable residential part of town in our grandfathers' day may now be quite the reverse, its residential blocks being given over to the business man or the manufacturer. The accompanying illustration of two old houses in Bartholomew Close (shortly to be pulled down) offers a case in point. Originally no doubt they were built as private houses at a time when it was usual for a City merchant to live, if not over his work, at any rate near it. Architecturally they are very interesting with their simple brick fronts and well-marked bays at first- and second-floor level carried up over those on the ground floor—the latter, most probably, having been used as shop-windows then as they are now.

Many famous and interesting people have lived in the Close. Dr. Caius, physician, and founder of Caius College, Cambridge, was a resident here, and incidentally it is worth noting that he paid £4 a year rent for his house. Milton used the house of a friend in the Close as "a place of retirement and abscondence" from May to August 1660, until he obtained relief by the Act of Oblivion. Another resident was Hubert Le Sœur, who, whilst living in the Close, modelled his statue of Charles I at Charing Cross. Dr. Francis Anthony, the inventor of "Aurum Potabile," died in the Close in 1623.

As a printing centre, Bartholomew Close has always been noted. Benjamin Franklin worked as a common printer at one of the old establishments on an edition of Wollaston's "Religion of Nature," 1725, and it is in Bartholomew Close that the *City Press* Works and the Royal General Dispensary—the oldest in the kingdom (founded 1770)—are to this day carried on.

Of the two houses shown in the drawing by Mr. J. Everett-Bownass, one is in the possession of a builder, who displays drain-pipes, etc.—signs of his trade—picturesquely on the cornice over the shop. The other is an eating-house known as "The Little Wonder."


OLD HOUSES IN BARTHOLOMEW CLOSE
DRAWN BY J. EVERETT-BOWNASS

# QUENBY HALL, LEICESTERSHIRE

IT was under Queen Elizabeth and King James that the Tudor style attained its zenith, nobles, statesmen and wealthy mercers vying with one another in the erection of palatial edifices that should surpass anything of a similar character previously attempted. The result was the creation of private dwellings which, for size and magnificence, compared favourably with many a famous royal palace both at home and abroad, as witness such structures as Burghley House by Stamford Town; Audley End, Essex; Hardwick Hall; Knole Park; and Longford Castle, Wilts.

Prior to the reign of Elizabeth, mansions were usually only one story in height, and devoid of conveniences necessitated by the rapid improvement of social conditions; but with the advent of Queen Bess came a wave of building enthusiasm that afforded ample scope for the architectural fancy of the day. To houses of this period pretentious terraces were often added; bay windows of great size and beauty were usually introduced; the galleries and staircases were much enlarged, and formed a conspicuous feature of the interior; the Italian orders were largely in evidence; and the exteriors of the porticoes and parapets were enriched with carved entablatures, columns, pilasters, figures, armorial bearings, and every form of device which the most fantastic imagination could conceive. Good examples of this type of English domestic architecture are Hatfield House, Blickling Hall, Temple Newsam, and Quenby Hall.

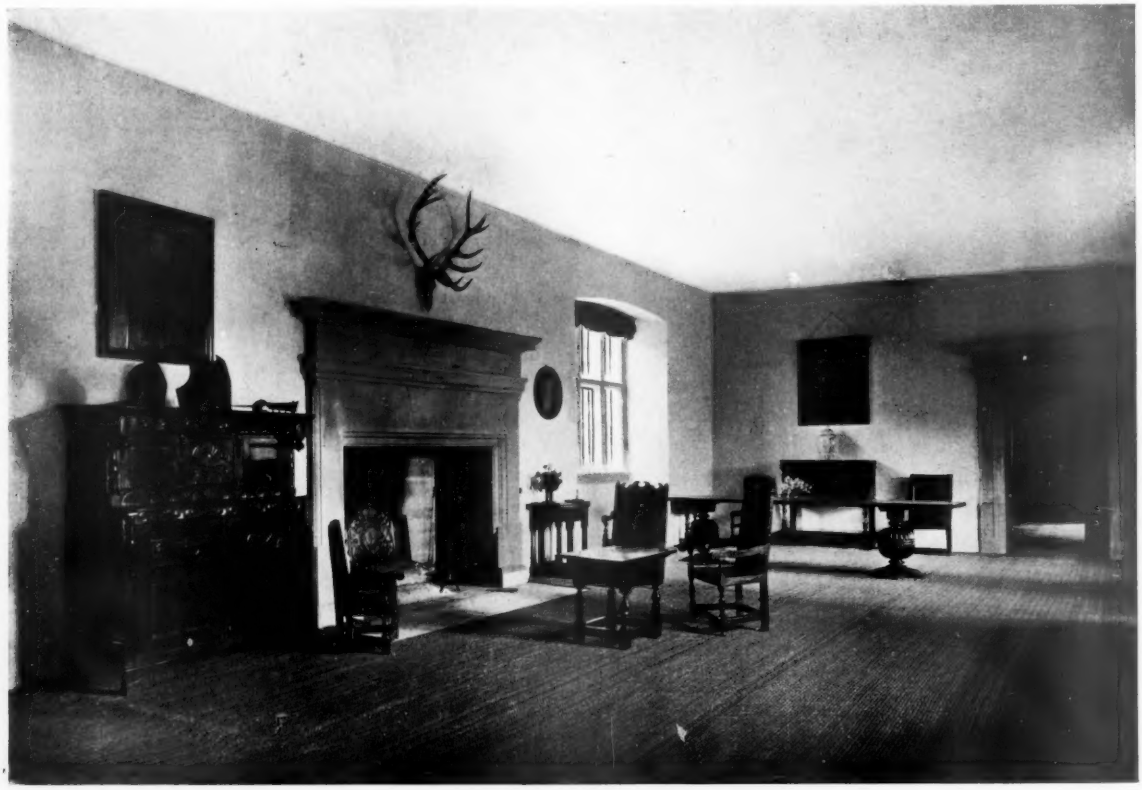
Temple Newsam, Quenby, and Hatfield have much in common, the plan in each case being that of a quadrangle. Quenby more nearly resembles Hatfield in its brickwork with stone quoins, in its round-arched porch and the terrace upon which it stands—from which one can survey a vast stretch of rolling country; but in its many three-storied bays it follows very closely the arrangement of Temple Newsam, though in the latter case the lights are more numerous and the quoins are less clearly defined. The date of the building of Quenby Hall has been given as 1636; but as 1621 appears in two different places on the exterior, the latter date should be taken as the correct one. The features are of the earlier period, not showing such advanced signs of the influence of the Renaissance as does Temple Newsam, which was completed in 1630. The porch of the latter is flanked

QUENBY HALL: ENTRANCE FRONT

DETAIL OF ENTRANCE BAY

by coupled Ionic pillars, above which appears a coat-of-arms enclosed in an oblong panel surmounted by a broken pediment and bust, which is topped by a great bay of Gothic design with Renaissance frieze. Quenby lacks any such pillars, the panel over the doorway carrying the arms of the Ashbys is small, and the windows and mouldings above are essentially Gothic in character, all of which, together with the lozenge enclosing an old clock, would seem to indicate a date earlier than 1630; so that there need be no hesitation in ascribing the porch at least to the year 1621 or thereabouts; and it is more than probable that the whole structure, with one or two unimportant exceptions, is of the same date.

Although until 1904 Quenby Hall was in possession of the Ashby family for 800 years, nothing of a stirring nature seems ever to have occurred to mar the peaceful enjoyment of their noble inheritance, the owners having been satisfied apparently to play the rôle of country gentlemen, with possibly but one exception—that of the fourth George Ashby, who found a seat in Parliament in 1695 and 1707 in the interests of Leicester. To another member of the family, one Shuckburgh Ashby, the building owes its excellent preservation, for we learn from an old chronicler that, finding the house internally but a pitiful wreck of its former self, he at once set about the task of restoration and alteration, among the latter work being the throwing of the porch into the hall and the removal of the floor above the then existing hall, thus admitting an abundance of light through a double row of windows, but imparting to the apartment a loftiness that served rather to detract from than to add to its dignity. By the introduction of a floor the room above the hall has been reinstated, to the great gain in appearance of the lower chamber; but among the renovations carried out since Mrs. Edward Greaves became owner by purchase in 1904 it is doubtful if the replacement of the old hall fireplace by the present severely simple stone structure could rank as an improvement. Originally, on entering the hall one was confronted by an elaborately executed chimney-piece, illustrating well the curious, yet by no means unsightly, blending of native art with the Classic. Here the fluted Corinthian pilasters of the overmantel had the shaft ornamented with the vine pattern in relief, and rested upon plinths decorated in strapwork, which latter form of decoration was largely used in both the overmantel and the surround to the fireplace. The space between the pilasters was occupied by a panel bearing a coat-of-arms surmounted by the Quenby lion-head set about with a floral pattern in scroll-work, the whole being carved in alto relievo; while above, mythological beasts of terrifying aspect



THE HALL

ramped within a frieze, in which also terminal male and female figures bore upon their heads the weight of a heavy entablature. Simpler, and more pleasing, is the chimneypiece of the Jacobean drawing-room, the pilasters, friezes, and panels of which are entirely of strapwork, while the overmantel is formed of twin shell niches divided and flanked by pilasters having Corinthian capitals. This room also boasts some elaborately-carved arcaded panelling divided into sections by pilasters, affording ample testimony to the wonderful skill and excellent taste of the woodcarvers of the seventeenth century; there is, too, a rich plaster ceiling of geometric design, not as elaborate as those at Blickling Hall, Norfolk, Canons Ashby, Northamptonshire, and Stockton House, Wiltshire, but of equal charm and elegance.

STEPS LEADING TO GARDEN

Altogether, Quenby Hall is a delightful relic of Elizabethan days. In connection with it one may give an extract from the lectures on the homes of Queen Elizabeth's courtiers which Mr. J. Alfred Gotch delivered recently at University College. The lecturer said that the one thing to bear in mind is that the buildings of this period mark an era in house-planning. There was no longer need for special precautions against attack. There was a great desire for magnificence, for privacy, and for more light. The old type of plan, evolved from the less fortified manor-houses, was still further developed. Magnificence was obtained by symmetrical arrangement; by a vast extent of buildings placed round several courts; by a lavish use of gables and turrets, and ornamental chimneys; by broad terraces, and wide flights of steps. Privacy was obtained by a great multiplicity of rooms, by increasing rooms on one side of the house, and the servants' rooms on the other. More light was easily obtained by providing a multitude of windows; so many, indeed, that Bacon protested against them, saying that one could not tell "where to become, to be out of the sun or cold"; and one well-known mansion of the time is often spoken of as "Hardwick Hall, more glass than wall."

Another quality which is often characteristic of houses of Elizabeth's and James's time is a pedantic quaintness. Sometimes it took the form of curious inscriptions, written or carved outside and inside of the house; sometimes it showed itself in the form of allegories, now difficult to decipher, and even more difficult to comprehend; and sometimes it affected the very form of the buildings themselves. The most remarkable examples of this peculiarity are to be found in two small buildings erected by Sir Thomas Tresham. One of these is triangular in plan, and is emblematic throughout of the Trinity; the other is a Greek cross on plan, and sets forth the doctrine of the Passion. There is also that plan drawn by John Thorpe, in the form of his initials, "I.T." In the Thorpe collection of drawings are the plans of many of the best-known mansions of the time, as well as many plans entirely fanciful, and conceived in the quaint vein already referred to. There are triangular houses, and six-sided

houses, and squares, and crosses in circles, and many other curious devices.

In Elizabeth's days there were certain simple arrangements which occurred in every house, large and small—certain features of the plan which are characteristic of the age. There was the great hall, no longer the sleeping-place for the whole family, but still the common ground on which the family and servants met, and it generally both divides and connects the family rooms and those occupied by the servants. At one end of the hall is the screen, forming an entrance passage, on the other side of which are the buttery, and the passage leading to the kitchens and servants' offices. At the end of the hall, opposite to the screen, is the daïs, where the master would dine in state, and from this end of the hall the family apartments could be reached, as well as the main staircase to the upper floor, where the great chamber was situated, and also that feature peculiar to the times, the long gallery.

In the large houses, where the owner sometimes received the Queen on one of her stately progresses, and whither frequently came noblemen with large retinues, the rooms were formed in groups communicating with each other, so that each nobleman could have a suite of apartments to himself. These were frequently arranged round a courtyard, so that, although the occupants often had to pass into the open air in order to get to the rooms in common use, such as the hall, the great chamber, and the gallery, yet they were also able to follow their own devices without let or hindrance, and to go in and out without observation, and without disturbing other guests. This arrangement exists down to the present day in many of the colleges at Oxford and Cambridge, which, indeed, were planned on much the same lines as the large houses of the time.

One thing that makes itself felt in investigating these houses is that they were built for the descendants of the builder. This fact is proclaimed at every turn. The family arms are always conspicuous, the family badge occurs by

THE EAST FRONT

THE WALLED GARDEN

way of ornament in all sorts of places—in the parapets, in the finials, on the gate-piers, in the ironwork, in the glass, over the fireplace, in the plaster ceilings and the wood panelling, on the stair newels, and even in the very escutcheons of the keyholes.

The house, too, was the centre of a large, symmetrically-arranged area, being linked to the garden by definite, obvious, artificial means—by stone terraces and flights of steps, by walls treated in an architectural fashion, by quaint garden houses, and by a formal but stately disposition of the grounds. In the gardens, the walls, statues, and fountains made an easy transition to the clipped trees, which, in their turn, led the eye gradually to the trees of the park outside.

With regard to the interior decoration of Elizabethan houses, it may be noted that by this time people had more leisure, and more inclination to consider the amenities of life, and they had more means with which to gratify their inclinations. As on the outside, so on the inside of the houses, stateliness and display were the ruling factors in their treatment.

Sir Christopher Hatton, who is said to have danced his way into Elizabeth's good graces, built the splendid palace of Holdenby, in Northamptonshire, in the years bordering on, and prior to, 1580.

Lord Burghley, who visited this house, has left an interesting record of his impressions in a letter to Sir Christopher Hatton. He describes the house as one of great magnificence, and "found no one thing of greater grace than the stately ascent from your hall to your great chamber."

Unfortunately this particular house of Holdenby has practically disappeared; but though we can no longer see the stately ascent from the hall to the great chamber, nor those other chambers that were so large and lightsome, we can see something of the same sort preserved in other fine, though not such vast houses.

The great hall—the direct descendant of the ancient halls, which were at one time the rooms in which the whole household lived and slept—was still the principal living-room; it was still entered from a passage through a screen; and from the loft above the screen the minstrels' notes, we may believe, still occasionally sounded. The loft rose, in many cases, from the floor to the roof, thus cutting off communication from one side of the house to the other on the upper floor. The screen through which it was entered was elaborately carved, and

adorned with fantastic fretwork, with heraldic shields, with all manner of fruit, foliage, and other ornament. The open roof was half hidden in the gloom, but the smoke no longer rose from a central hearth to eddy among its timbers; for in one of the side walls was a huge fireplace, large enough to hold a tree-trunk, and surrounded by a chimney-piece, which, in its turn, was fantastically carved, and bore, as its principal ornament, the arms of the owner. At the further end of the hall was still the dais, on which the heads of the household took their meals, just as up to the present time the heads of a college take theirs.

The walls of Elizabethan great houses were usually covered with wood panelling, but sometimes with tapestry. At this period the panels were usually plain, but were sometimes inlaid with wood in delicate patterns. In later years the panels were arched, and at the sides imitation pilasters were introduced.

# THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LIV

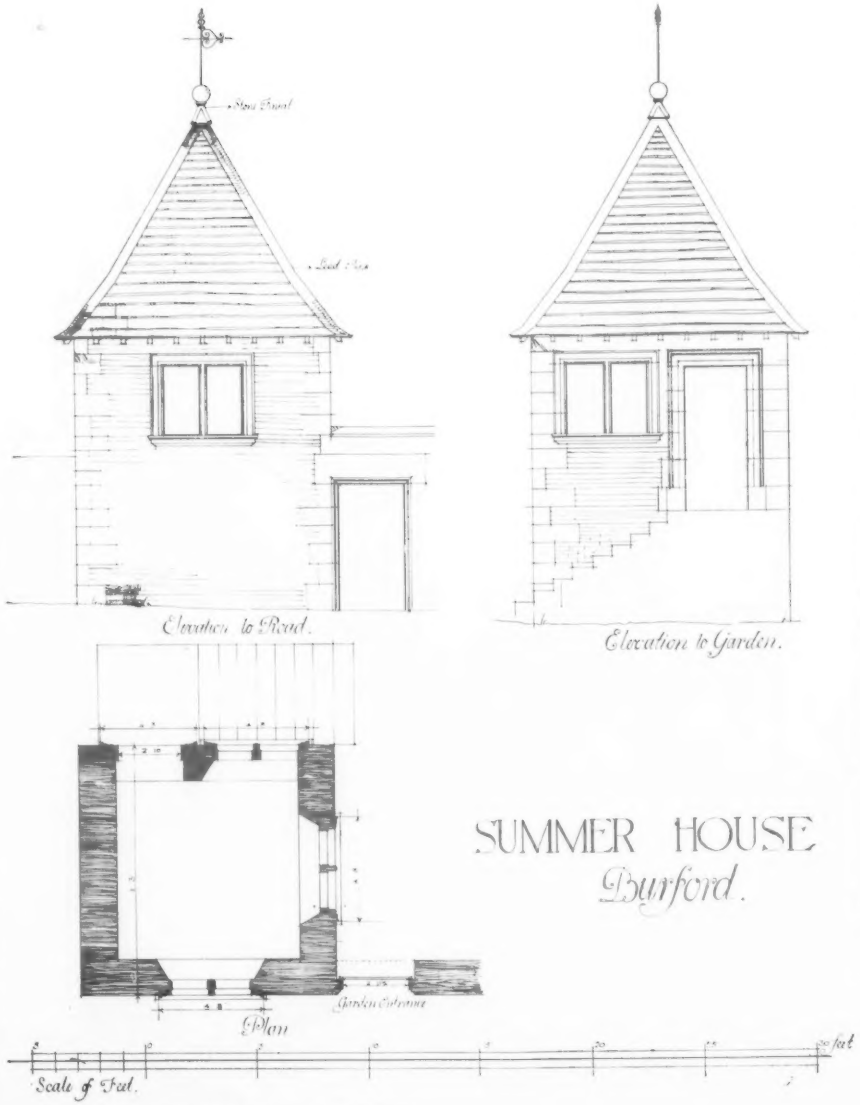
BURFORD High Street is one of those curious old weather-beaten places made up of a perfect patchwork of buildings that overhang and bulge out and lean back, yet remain standing nevertheless; it extends, moreover, up a considerable hill, which tends still more to make the buildings look as if they wanted quietly to lean over and gradually fall. Although other materials are used, the bulk of the building here, as elsewhere through the Cotswolds, is stone for the walls and stone slates for the roof. And it is curious to notice how, with this fine material, and great vernacular skill in handling it, the slow changes in style are wrought; for the High Street is a complete epitome of styles, and shows in a quiet homely way their various aspects from the sixteenth to the eighteenth centuries; while the church at the foot of the hill contains specimens of most of the Gothic periods, besides housing one of the most lovely of Early Renaissance tombs, to wit, the Tanfield, with its alabaster and marble architecture, its delicate coloured armorial bearings, its dainty fanciful ornaments and fine sculptured effigies. The whole tomb is covered with a canopy, supported on six arches borne up on pillars, under which rest two reclining figures. At each end there is a kneeling figure about the size of a child. Still smaller figures are carried on corbels in the spandrels of the arches. The space between the reclining figures is open, and sculptured like a charnel-chamber—a *memento mori*—so dearly beloved by the imagination of the first Renaissance.

The architecture chosen for delineation in the present instance is, however, more ordinary, if more useful. The bay and oriel windows both jut out into the High Street. A good deal of ingenuity is used in planning the former; the deep splays which give more daylight to the side-lights, without much projection to the bay, are at least a curious device. No inward splay is employed on the upper floor, so that the window appears narrower at the top. The effect of the whole is extremely interesting. Not less effective is the design of the oriel window. Rough usage and time have deprived both of them of the original glazing and robbed them of a great deal of their proper interest, but the main forms are intact and are worthy of study.

The doorway with its heavy stone hood carved like a shell is much later in date than the windows. It forms a side entrance to "The Great House," published in "The Later Renaissance" by Messrs. Belcher and Macartney, p. 75. The shell type of hood is of course comparatively common, but it is interesting to note the local characteristics which different materials give to it. The usual material is wood and plaster. A fine example of this kind from Bocking High Street has already been published in these pages, and is a sufficient contrast to the present example, which is heavy, as suits its material, and whose carving has been touched by the more vigorous hand of a lapidary.

At the foot of Burford High Street runs a small stream with a bridge spanning it; beyond, the road meanders quickly out of sight on one hand. On the other are sloping meadows which stretch upward to a large group of farm buildings and an almshouse. The summer-house shown by the accompanying photograph and drawings forms part of this group of buildings. It has been allowed to fall into disrepair. The steps are entirely demolished, and the glazing and floor have gone, but the shell and the roof remain. The proportions of the little building are, however, scarcely altered. Attention is directed to the extremely high pitch of the roof, with its stone copestone and vane. The stone details of windows and quoins are extremely good, and the masonry is beautiful, as indeed is all the stonework in this part of the country, testifying to the skill of the old masons.

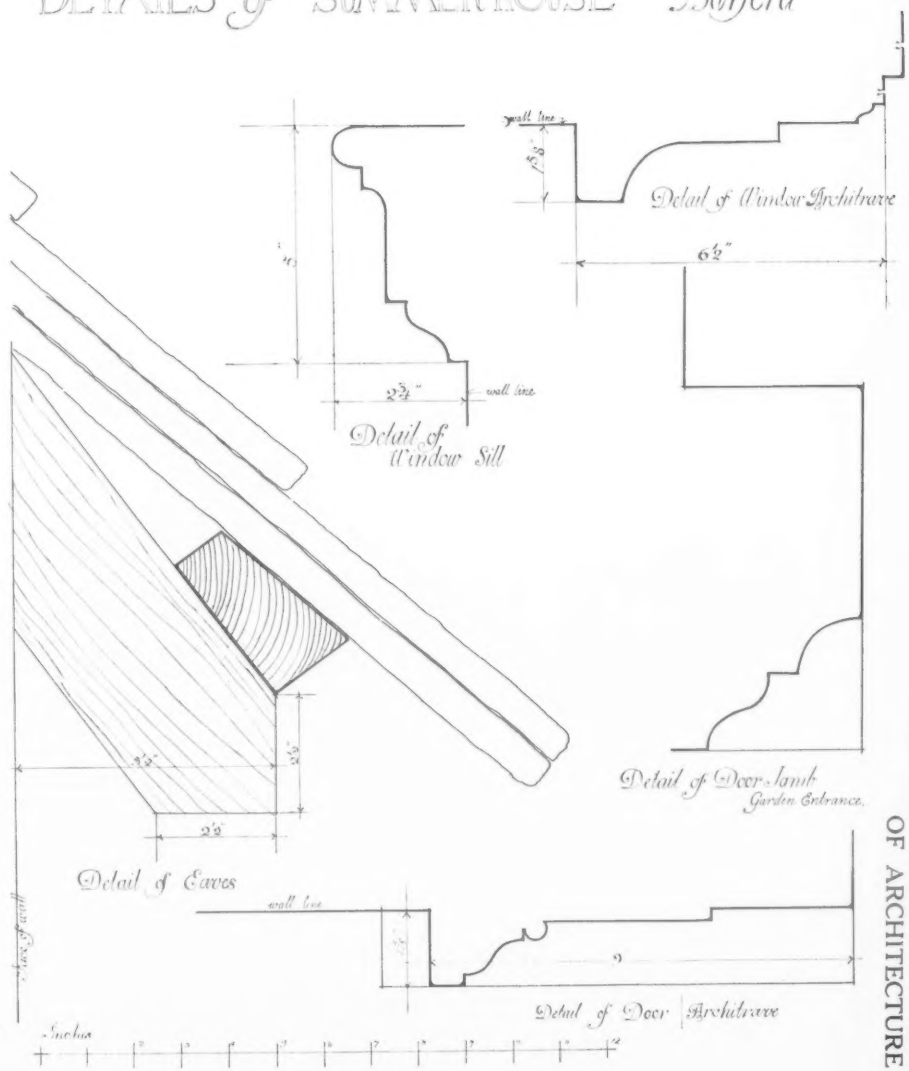
J. M. W. H.



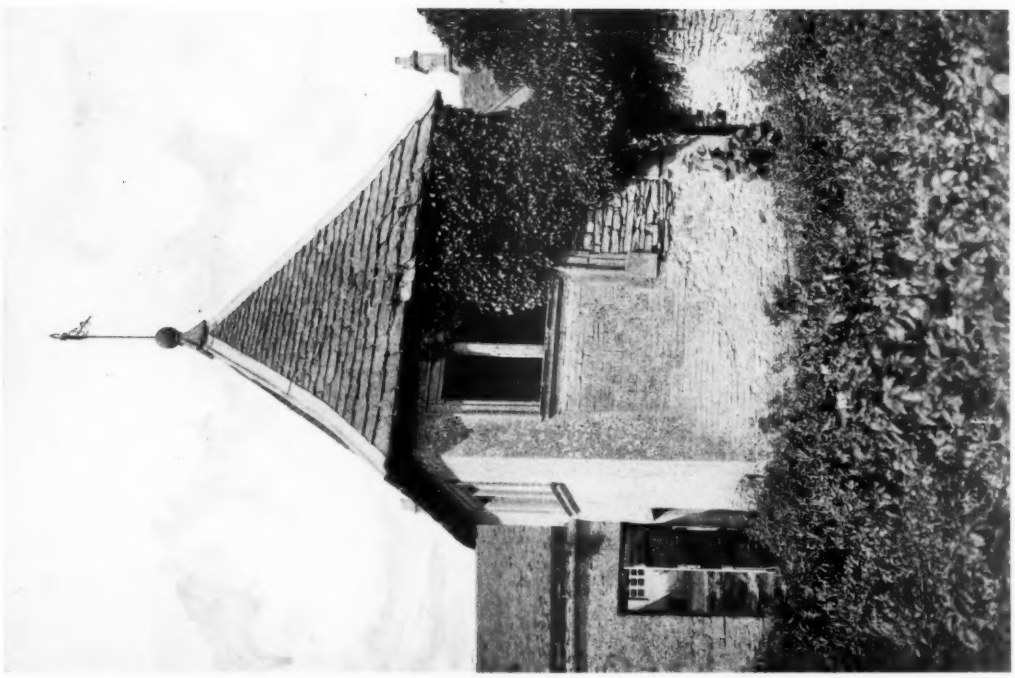

# SUMMER HOUSE
## Burford.

MEASURED AND DRAWN BY H. A. McQUEEN

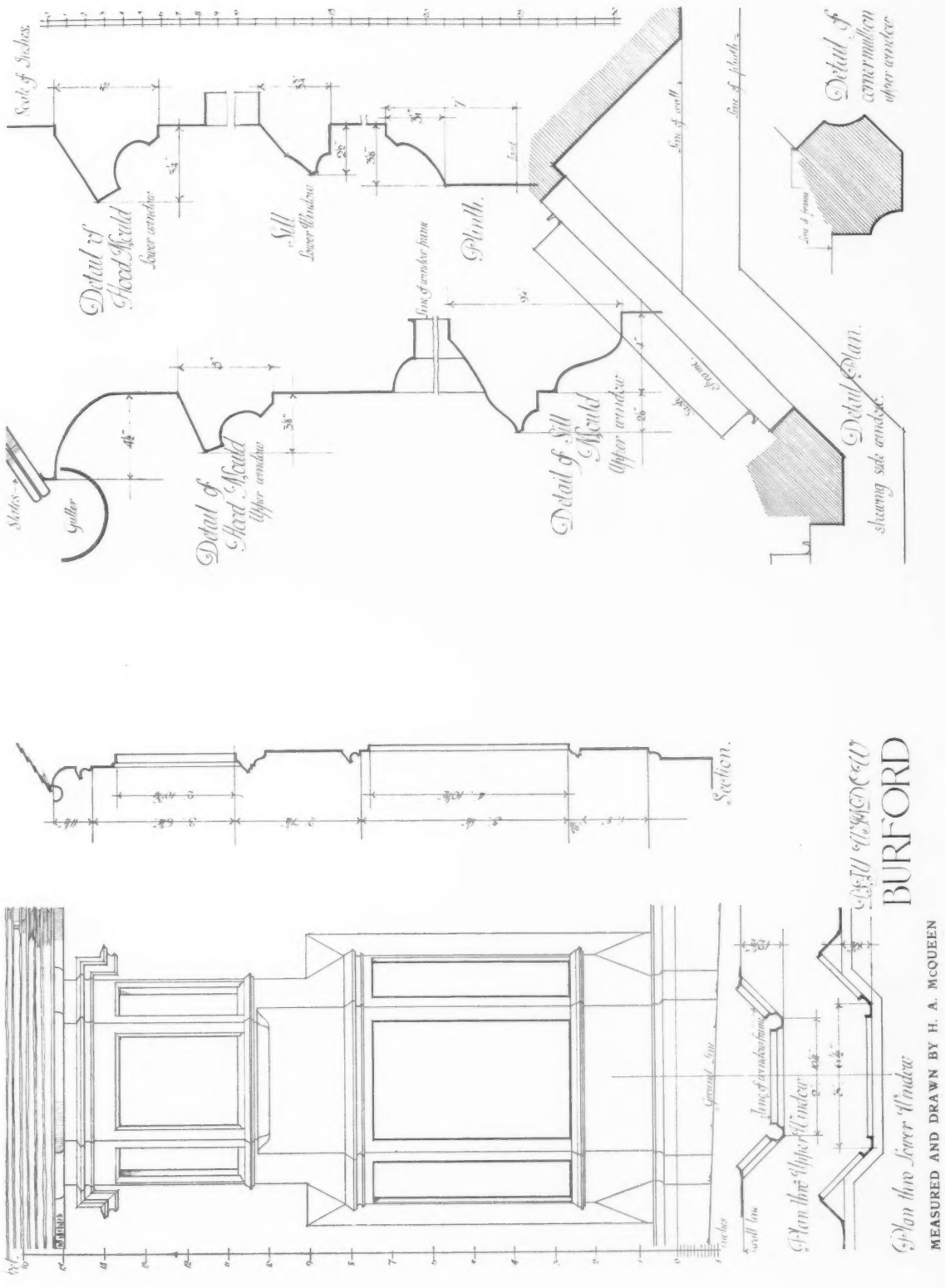
# DETAILS of SUMMER HOUSE Burford

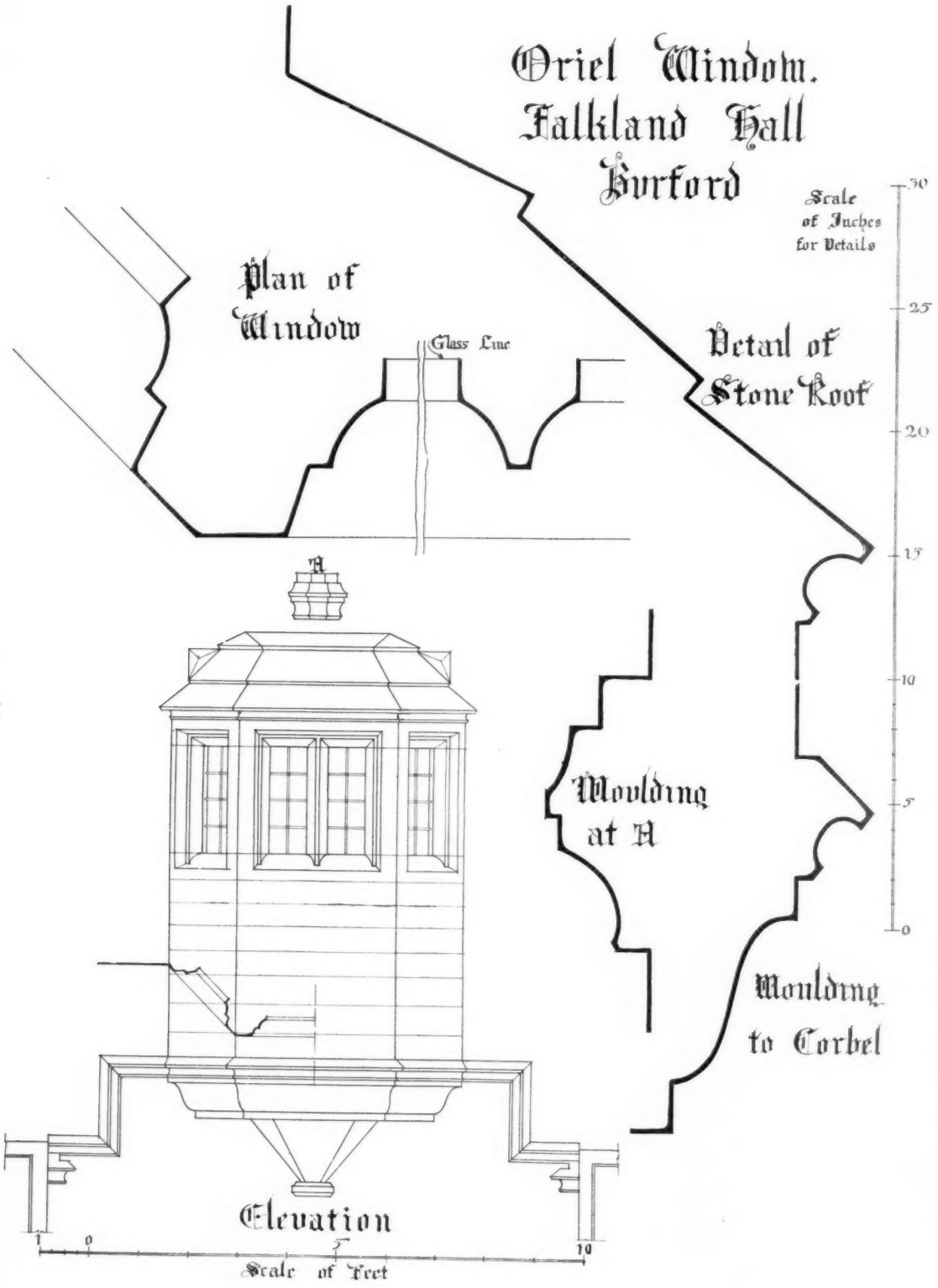



BAY WINDOWS, BURFORD, HIGH STREET

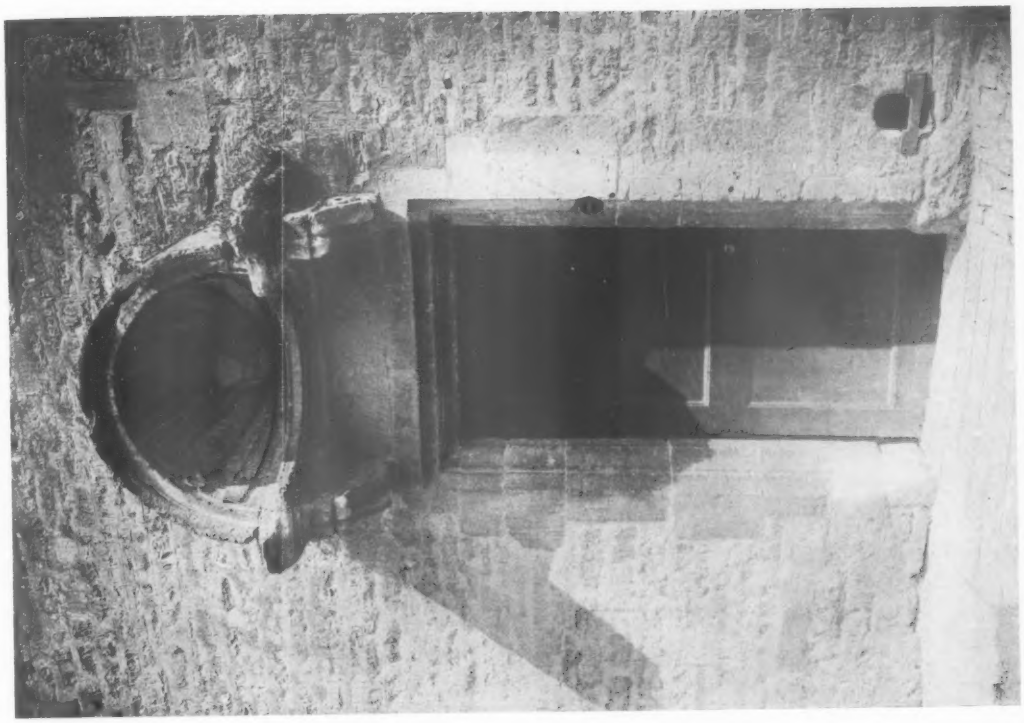


SUMMER-HOUSE, BURFORD


Detail of Head Mould
Lower arcade
Sill
Lower Window
Plinth.
Detail of Sill Mould
Upper arcade
Detail Plan.
showing side arcade.
Detail of Head Mould
Upper arcade
Detail of cornice over arcade
Section.
Plan thro' Upper Window
Plan thro' Lower Window
OLD VICARAGE
BURFORD
MEASURED AND DRAWN BY H. A. McQUEEN



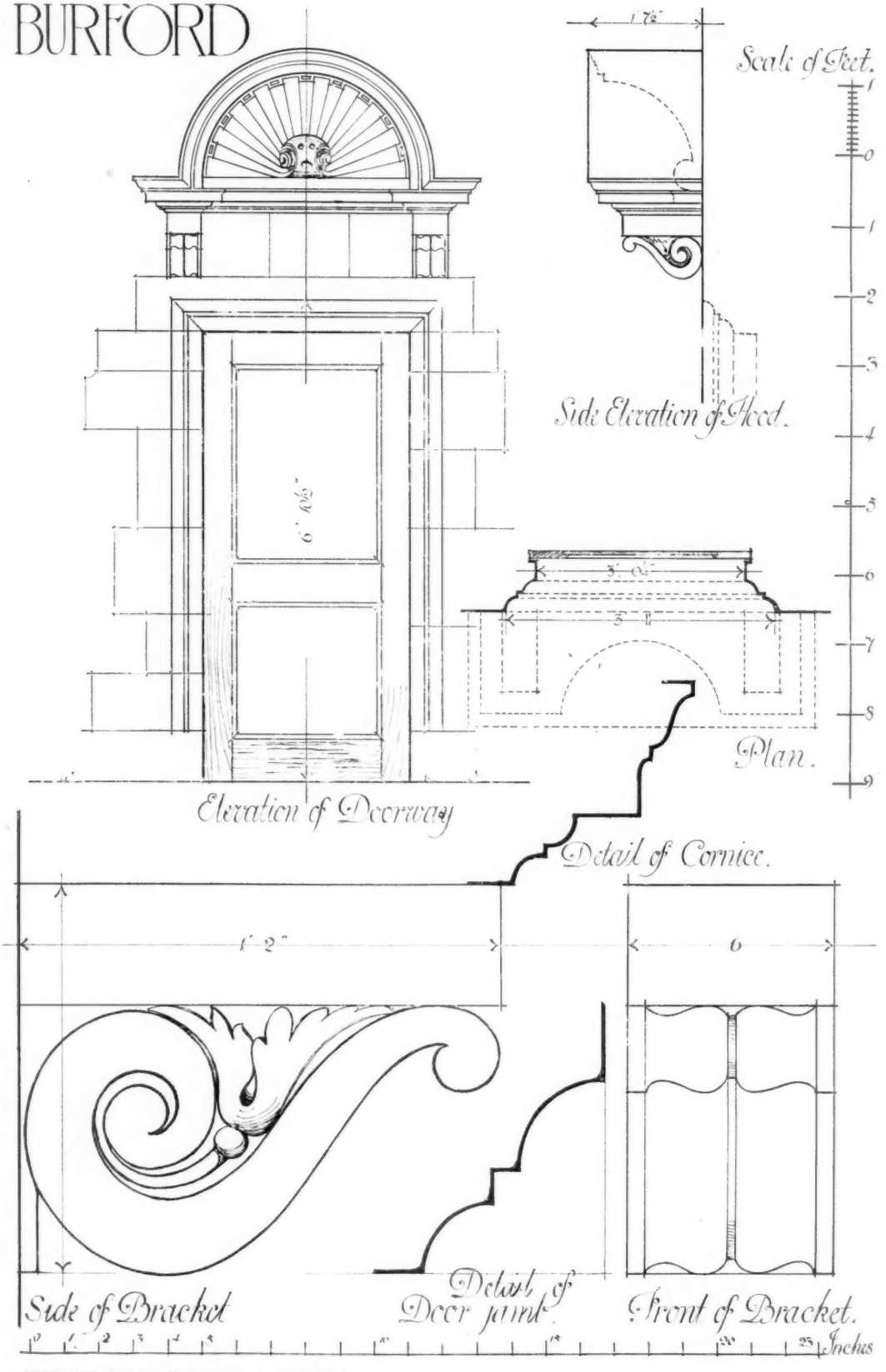

MEASURED AND DRAWN BY THEO. G. SCOTT



SIDE DOORWAY TO "THE GREAT HOUSE," BURFORD


ORIEL, FALKLAND HALL, BURFORD

# BURFORD

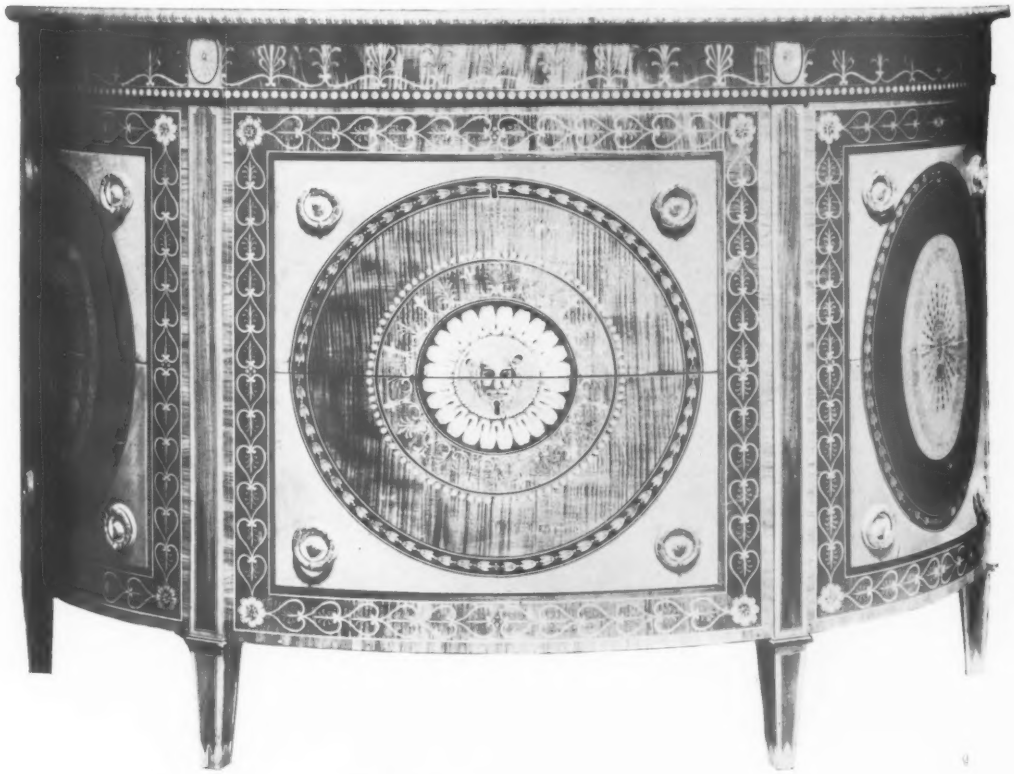



MEASURED AND DRAWN BY H. A. McQUEEN

# MR. LEVER'S COLLECTION OF FURNITURE—I

MR. W. H. LEVER, M.P., in his residence at Hampstead, possesses a collection of furniture which is of rare interest. By courtesy of the owner a series of photographs of some of the best specimens has been taken for THE ARCHITECTURAL REVIEW, four of which are here reproduced as a first instalment. In connection with them the following particulars are given :—

The satinwood and inlaid commode, illustrated on this page, is elliptical in plan. It is decorated in the Adam style, and is an exquisite example of English cabinet work of the latter half of the eighteenth century. The work being in inlay, the various colours display the elaborate details to the best advantage. Examples of this description are very rare.



SATINWOOD AND INLAID COMMODE. ADAM PERIOD

The walnut armchair of Charles II period shown by the photograph on the next page represents the highly decorative style of chair in use after the Restoration. The spiral turning in the back-supports reminds one of the earlier Tudor chairs, in which the seats and backs were mostly caned. This style of chair was also finished in a similar way, as well as being upholstered; when the latter, the covering was usually of needlework tapestry. The crown which appears in three places on the back is suggestive of the Restoration of the Monarchy. Mr. Lever's collection contains several complete sets of chairs of this period, all exceptionally fine examples.

The walnut small chair of the period of William and Mary coincides with the introduction into England of Dutch furniture and Dutch ideas of decoration. The cabriole leg with its hoof-shaped foot, used in this model, is borrowed from the French. The front of the seat drops in a curved form and unites with the legs in a decorative manner. Back legs in most chairs of this form are scrolled and finished square at the base, as in the above. The back, elaborately shaped, is fitted with a splat that is perforated and richly carved. The seat is upholstered and covered in needlework tapestry. There is a set of chairs in Hampton Court Palace having underframing of a similar character, in which the needlework covering is reputed to have been made by Queen Mary and her ladies in waiting. In

Mr. Lever's collection is the complete set of these chairs.

The carved walnut settee shown on the opposite page is similar in treatment to the day-beds of the period, of which several very fine specimens are included in Mr. Lever's collection. It is typical of the period of Charles II, retaining details of earlier work in the shape of spiral turning and caning. This settee represents a time when luxury and comfort in furniture were considered a necessity. Loose cushions covered in rich materials were used in connection with it.

The oak side table shown on page 108 is an example of decorated Jacobean furniture. The coarse treatment found in the earlier oakwork is entirely absent here, the details being finely executed. The favourite method of arranging small panels in the fronts of drawers and other surfaces, irrespective of the construction, has been adopted in this example with excellent effect. The carved bead which surrounds each panel is very effective, while the pilasters have emblems of various designs. The appearance of this side table, now that age has added tone and colour, is extremely rich.

Considerable care is necessary in the accurate classification of furniture. Mr. Edwin Foley gives concise injunctions with respect to this matter in "The Book of Decorative Furniture" (a work, complete in seventeen parts, which has already been noticed in the REVIEW). The furniture in vogue from 1603 to 1688 should be described as Jacobean, if made during the reigns of James I and Charles I; as Commonwealth or Cromwellian, if of the days of the Lord Protector; and as Carolean or Charles II, if of this later period.

The characteristics of the furniture of these three periods are strangely diversified. The upholstered chair of Jacobean days bears not the remotest resemblance to a leathern Commonwealth chair, and the inlaid cupboard of Charles II's times has no likeness to the typical Cromwellian cupboard.

The merging of the Elizabethan style into the early Stuart was so gradual that for many years after the advent of Inigo Jones the old style was

SMALL CHAIR OF THE PERIOD OF WILLIAM AND MARY

WALNUT ARM-CHAIR OF THE PERIOD OF CHARLES THE SECOND

CARVED WALNUT SETTEE OF THE CHARLES II PERIOD

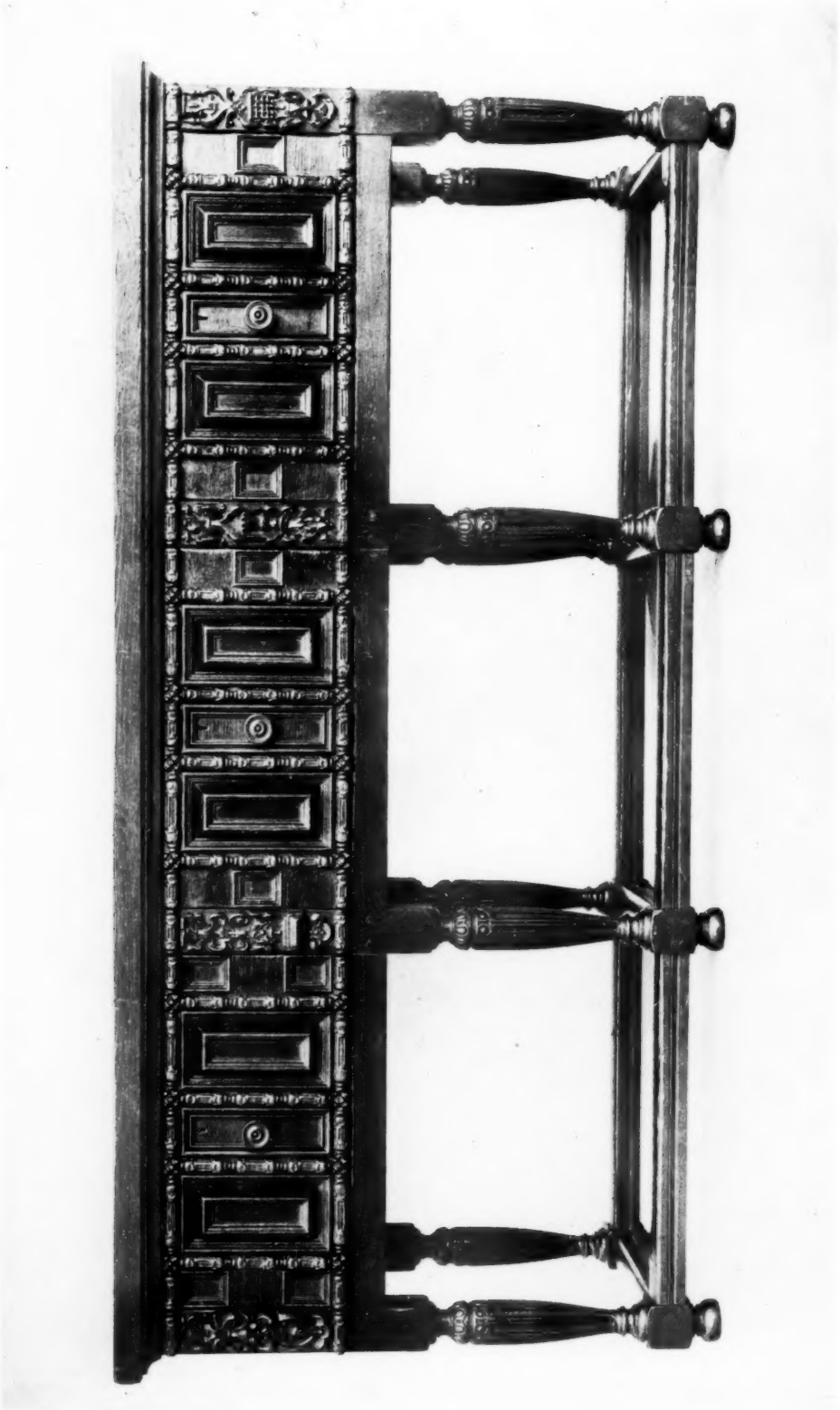
practised without any considerable alterations. The Stuart period is singularly rich in picturesque and rapidly-developing woodwork design.

Towards the end of the reign of Charles II, oak, in consequence of its scarcity, was largely superseded by walnut. A large quantity of furniture in this wood was imported from Holland, where it had been much in use during the latter half of the seventeenth century. The chair-work of the *barocco* style, characterised by the introduction of contrasted curves, lent itself readily to the use of walnut, which is tougher across the grain, and is more easily worked than oak. Although until the reign of William and Mary frames of sofas and chairs were probably more frequently made in oak or soft wood, the real commencement of the adoption of walnut was in the days of Charles II, the principal pieces being usually "faced" with English walnut. (It is interesting to note that no sets of chairs appear to have been made in England until the end of Elizabeth's reign.)

Though throughout Stuart days chairs were made with solid wood-panelled backs of the late Elizabethan pattern, chair-backs, onward from the Restoration, became more open, and pierced wooden scroll-work was ordinarily used as a frame for cane and for perforated "slats." Carolean chairs are almost invariably high-backed, with spiral or spindle-turned posts, and with carved scroll-work. The under-rails connecting the front legs were also carved and scrolled.

Dutch influence is very pronounced in the furniture of the period of William and Mary, the straight constructional forms which had hitherto been characteristic of English furniture rapidly becoming displaced by the ogee-curved and bulbous lines typical of Holland's contemporary styles. In addition to the French craftsmen who crossed over at the revocation of the Edict of Nantes, so many Flemish workmen were imported by the reigning monarchs that a piece of William and Mary furniture may either be the work of a Dutch craftsman working at home or in England, or of Englishmen influenced by Batavian patterns. The craftsmanship of English furniture from the times of William and Mary, reinforced by the imported Dutch and refugee French workmen, is little, if at all, inferior to the best work of the Continent.

With the conclusion of the seventeenth century is reached the termination of that period when English woodwork was coarse in comparison with the productions of Italy, France, and other Continental nations.



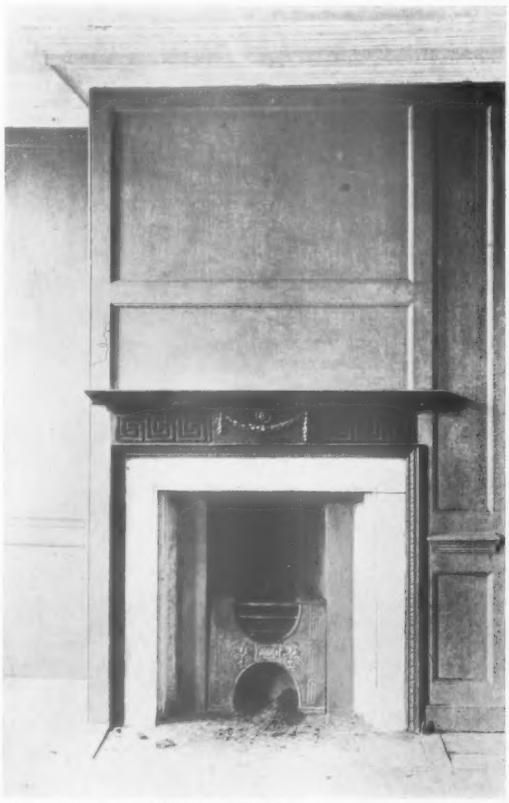
OAK SIDE TABLE: PERIOD, LATE SEVENTEENTH CENTURY

# THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

THE toll which the centuries as they pass levy upon the surviving works of the earlier builders, and the especially heavy loss which London sustained through the Great Fire of 1666, have together left us a comparatively small amount of architecture which can be dated back to the mediaeval or the Early Renaissance period. We find, therefore, that the bulk of our Survey work is required for houses that were built in the last quarter of the seventeenth century or in the first three quarters of the eighteenth. Of these there is indeed no lack, and the student of the architecture of Queen Anne and of the Georges will scarcely find a richer field for his labours than in London and the neighbourhood immediately adjacent. Despite the fact, however, that the most prominent tendency of modern design has been to imitate the forms and methods of the Later Renaissance, and to emulate the types of planning which are specially characteristic of this period, there are some signs that the consistent reticence of design is apt to discourage the continued application of the recording architect's best powers. It is not necessary, however, to remind those who are really in love with the ideals of the early eighteenth century that some new interpretation of the quiet and sane proportions of the Georgian designers can be discovered in every new example, and will be found worthy of careful measurement and record. Perhaps the fact that there is a superficial resemblance between all the work, and that the differences are more subtle than apparent, makes a greater demand upon the skill of the draughtsman. The unrestrained imagination of the Jacobean joiner and carver may provide a larger variety of subjects for the pencil, but the schemes of later design and decoration are no less valuable, and perhaps are more instructive. The exteriors of the Georgian house have always a certain grouping of their regular features that is not easy to imitate, and the interiors, with their finely-moulded cornices and beautifully-arranged panels, are the work of men who thought out their problems and overcame every difficulty and obstacle that came in the way of their methods of design. The broad staircase and the panelled room form the great contribution which the Georgian period made to the art of English domestic architecture, and the latter cannot be rivalled in its excellent qualities of simplicity and repose. Even the least ambitious of these rooms, such as that at Brent House, indicated by the view on this page, give a feeling of dignity and brightness to the house, and never compete with the furniture and pictures which they show off to such advantage. Many a street in London still possesses these broad panels behind the quiet brick fronts of its houses, and one wonders what could have banished so cleanly and durable a material as the old-fashioned wainscot in favour of the ephemeral wall-paper and fading distemper.

It may interest our members to know that in the United States of America, where practically all the national antiquities are of the period above mentioned, there is a growing desire to record every detail of the old work that has survived. We understand from Mr. G. H. Chettle, who has but recently returned from a visit to the United States, that in Philadelphia (whose Free Library is, by the way, a subscriber to our Survey publications) there is already a movement to start a society similar to our own, and on the lines set forth in our own declaration of aim. The Georgian period in the United States allowed a somewhat greater freedom in design than is generally met with in England, and it has many features of particular interest.

WALTER H. GODFREY.



CHIMNEYPIECE AND PANELLING, BRENT HOUSE, BRENTFORD

# THE GREEK IONIC CAPITAL

BY H. BINGHAM CARRÉ

IN searching out the real meaning of any architectural form we are inevitably led to speculate upon its origin, and in many cases we are a little too ready to admit that its first designer must have been so poor an architect as to draw no inspiration from the construction with which he had to deal, grafting upon it instead some airy, irrelevant fancy. Such is the kind of idea that has been formed time and again of the derivation of the Greek Ionic capital, from that of Vitruvius, who quaintly describes it as having originated in an imitation of the curled ringlets of Greek matrons, to the most recent surmise that its volutes were borrowed from the spirals of goldsmith's work. The truth with regard to this capital is probably far more wonderful than these suggestions, not one of which accounts for the fact that in no single instance are the volutes turned—as we should now say—"upside down," nor has a successful attempt ever been made to reverse what a fuller investigation seems to show to be the actual order of Nature in its design.

It is the constant claim of all true architects that they are artists in the fullest sense of the word; not indeed as being imitators of Nature's forms, but as acting upon her suggestions and closely following her methods. To vindicate this claim with regard to the first conception of the Greek Ionic capital, both in function and in design, and to show that it was not, as Ruskin would have it, "an exceedingly base invention"—evidently implying by this expression that it had no sort of connexion with Nature—it is not sufficient to point out how frequently the single spiral occurs in Nature; we must find some corresponding doubly-voluted natural form to which this capital, as a whole, bears an inherent resemblance if we are to furnish an adequate disproof of Ruskin's assertion and a real justification of the Greek designers, who usually, by his own admission, invested their work with such depth of significance.

The same author has also laid stress upon the importance to be attached to everything in Nature that bears witness to the passage of some force: in water, in mud, and even in the stony rock, every line or indication has its value, and the drawing of the ripples which form about the breast of a wild duck serves to show whether the artist observes Nature truly or not. Here, then, Ruskin gives us a valuable hint that the most ephemeral of natural forms have their claim upon the attention of the architect no less than those which are graven in the rock itself—a clue to the unravelling of many an architectural mystery; for water in motion affords the readiest means of studying the action of forces and of acquiring power to express them: hence, if we should chance to come across some transient image writ in water, however quickly it vanish after appearing, we may establish for the shaping of this form or that in architecture which resembles it the sublimest of all precedents—Nature's—as he himself did for the wave-scroll. Now it so happens that the form of the Ionic capital may be traced in water more clearly, perhaps, than in anything else.

Whoever stands upon a bridge or a high bank overhanging a smooth stream, and watches a boat propelled by oars pass just beneath, sees—though he may not perceive—this very form drawn upon the surface of the water at every stroke. Each time the blade of the oar dips into the water, and the rower leans hard back in his seat, a small portion of the volume of water is violently displaced by the force he exerts at the other end of that lever, and the force thus transmitted, expanding and dying away as it goes, is sent travelling through the larger body of water in the shape of two little swirling eddies, spiral in form, joined by a bow-shaped wave.

Thus in one sense Ruskin's impeachment of Greek design with regard to this capital is shown to be calumnious; but it can only be considered as half-refuted, for no Greek would have accepted as good architectural treatment a mere superficial rendering of any natural form (however beautiful in itself) upon a structural feature, unless beneath the outward likeness lay an intrinsic and apposite similitude fitting it for adaptation to its proposed position. It remains therefore to show that this deeper significance of aptitude does exist.

At first sight, indeed, it may seem that the claim for this inward resemblance rests upon a basis unstable as water itself—for how can the figure formed upon the surface of a quiescent body of water by a sudden impulsion being given to a portion of it be held to have any real connexion with the design of a carved capital surmounting a marble column? If, indeed, we accept the ordinary builder's idea of a column as merely a solid cylindrical block of stone (or a cylindriform mass composed of several blocks shaped like millstones) set bolt upright, and perfectly inert in itself, made to transmit some dead-weight burden to the dull earth, we shall certainly see in this image in the water nothing more than an accidental coincidence. But, sound as the builder's notion is for him, the architect's should transcend it altogether if his work is to have expression.

Does not Ruskin speak somewhere of the life and motion seen by the artist in numbers of things, while "your dunce thinks they are all standing still"? Modern science has recovered for the architect—and it is one of the great lessons that it has to teach him—a clear conception of the existence within every substance of latent forces ready to be called into play immediately it is acted upon by other forces from without; and since it is one of his aims to give expression to that *vis inertiae* of materials through which they resist the various pressures that are put upon them, the evident corollary of this is that he should observe the working of cognate natural forces producing like effects to those which he desires to represent, and, as it were, crystallise into permanence their passing results before they have ceased to act. Without the horror of the Medusa's head, nothing is more necessary in his art than this Perseus-like power of turning living things to stone in order to impart vitality to his design; this it is for him to hold the mirror up to Nature.

Pent within the column, then, is a continuous stream of forces by which its load is steadily upborne: it is no trickling rivulet, but a mighty fountain. To render these forces of reaction visible, as it were, by means of appropriate mouldings or carved ornament is the privilege and duty of the architect, and it is his pleasure to take the greatest pains to render these outward forms as expressive as he can, and at the same time to endow them with beauty. Such has been throughout the history of his art the basis of logical design, of which the Greeks were admittedly the supreme exponents, and in this instance, as in the case of their other orders, it would seem that the function of the capital was the chief factor in determining its ultimate shape.

By striating the surface of the shaft with vertical flutes they discovered to the eye the uplifting forces within the column: proceeding, they sought to mark the sudden culmination of this hidden energy at the summit, where it meets with and is repelled by the same first cause—the overbearing weight of the entablature, which roused it into action. There where the last effort of the insurgent forces is spent, and they are finally quelled so that they cease to rise, a change must obviously take place in the shape of the column if its design as a whole is to be brought to a logical conclusion. Hence, apart from any structural need, the aesthetic necessity of the capital.

This necessity is not so great in an arcuated system of architecture as in a trabeated; still, the use of the capital as an intermediary support between the shaft of a column or pier and its superincumbent load is all but universal, and its being discarded during the Later Gothic period in France and other countries was due to an excessive straining after lofty proportions, with which not even the slender wreath of carving to which it had been previously reduced, and which was so much needed for balance in the general effect, was allowed to interfere. To the Greek mind especially did the flat unyielding opposition of the architrave to all this upward striving, even more perhaps than the imperative necessity of interposing something between the tapering cylinder of the shaft and the rigid straightness of the stone beams above, seem to call for the strongest possible evidence of its nature, if not indeed to demand an actual confirmation of its very existence previously to its being thwarted and annulled. The outcome of the unequal conflict between the two, therefore, found expression at their hands in one of three ways, according to the character with which it was desired to invest the column: in the most strenuous, concentration of energy in a last unending effort; in one less combative but not less dignified, energy beaten back and evermore returning upon itself; in a third mode, the gentlest of solutions compatible with strength, energy expanding and becoming diffused, shooting out in various petrifying forms of growth.

The architectural presentment of these three types occupied the Greeks incessantly for generations; and in the mature examples of their orders we have a complete manifestation of their genius for embodying vital qualities in design. In the Doric order the capital becomes a summary of compacted energy; the masculine vigorous expression of its column as a whole is that of a giant limb upholding with ease what upon any other would appear a crushing load, but one which does not seem even to approach the limit of its strength. Movement arrested is the dominant idea in the Ionic; its curling lines are emblematic of the recoil of reverberated motion. And, lastly, the flowers, leaves, and tendrils of the Corinthian clothe its graceful spreading form with crisp and delicate foliage typical of numberless fashions of growth. While differing thus in character, the sense of tectonic purpose is perfectly conveyed in each; these capitals are for all time: "on ne prête qu'aux riches," therefore, in attributing to the consummate artists who produced them a wealth of observation such as can be read into the work of designers of no other era, since it is evident that by none were the Greeks excelled as painstaking students of Nature. The inference is plain: to deny that the double water-scroll came within the scope of their research is to do them a grave injustice; while, bearing in mind the re-discovery of modern science alluded to

before, it requires no great amount of architectural insight to trace the real and intimate connection between the marble capital and its liquid prototype; the impulsion in the water, moving continuously in one direction, answers to the fountain of reacting forces within the shaft of the column; the constant passive resistance of the larger body of water stands for the weight of the entablature; the result of the struggle between the two forms an exact counterpart to the capital: what more perfect model could the Greeks desire than this? They had elected to typify movement in this member, and to achieve the expression of this *motif* was a purpose from which through many decades they never swerved; hence, whatever in Nature implied the presence of transitive energy attracted their attention as being a possible source of plenary inspiration in design. Here in the water they saw portrayed, as by a living reflection, the very idea which possessed them and which they were striving to put into shape; they had only to seize upon it ere it disappeared and render it immutable in their art in order to achieve their aim. That they did so may reasonably be held to have been proved, as is now also—in spite of Ruskin's dictum—the inherent as well as the superficial likeness of the Ionic capital to one of Nature's forms.

# NEW BOOKS

## THE CONSTRUCTION OF A HOUSE

Books dealing with building construction too often represent much dry-as-dust compilation—so much so that they are deprived of half their value and are only consulted desultorily and with little satisfaction; for the practical point, to find a solution of which was the incentive to open a dull book, eludes the closest and most critical search. Mr. Gourlay, during his long career as Professor in the Glasgow and West of Scotland Technical College, has long felt the inadequacy of the existing text-books on this subject, and has hit on an interesting and rational way of presenting it. It may be that every point in building construction has not been touched—it has not been the author's desire to dissipate his efforts—but most points that arise in the practice of the ordinary run of architecture are dealt with. After all, house building is what most of us find to do; unless we be the fortunate ones of the earth who get great buildings. Professor Gourlay has drawn with great skill and precision some forty plates depicting a country house with motor-house or chauffeur's lodge in all its parts. The whole minutiae of construction is shown, and in a way that must prove extremely helpful to young architects. These plates, indeed, may also serve as models of working drawings. They are not so elaborate as American ones, but they are far more legible, which is a great point in their favour. The author has as far as possible made the plates self-explanatory by means of notes and figures printed on the drawings, as one would do in practice. But he has also printed additional matter dealing with the more noteworthy points in each plate and in the construction of a house.

*"The Construction of a House." By Charles Gourlay, B.Sc. (Glasgow University), A.R.I.B.A., Architect. London: B. T. Batsford, 94 High Holborn. Price 6s. (in portfolio), and 6s. 6d. bound.*

## NORFOLK CHURCHES

The abundance of guide-books of pronounced architectural-cum-archæological type is probably a proof rather of the greatly increased facilities for their production than of any marked advance of taste in these directions. Hardly a generation ago the mere cost of production of books of this character rendered them ten times more costly, and therefore much more scarce. The difficulties of procuring and producing the illustrations were infinitely greater. It was necessary to employ a draughtsman, who naturally demanded a large fee for a drawing that occupied many hours of his valuable time, and when he had finished it the delay and expense of getting it engraved had to be faced. To-day the camera and the photo-mechanical process of engraving enable the perhaps too facile and comparatively cheap multiplication of illustrations, with the result that the manufacture of topographical manuals is in some danger of being overdone.

The series of "County Churches" which the Rev. J. Charles Cox is editing for Messrs. George Allen & Sons, who are publishing them at half a crown a volume (the two volumes on Norfolk, however, being three shillings each, because of the exceptional number of churches that claim attention), cannot be reckoned among the superfluities in this kind. They are, in fact, in every way exceedingly well done, especially in the matter of illustrations, the subjects of which are usually chosen with nice discrimination.

The two volumes on the churches of Norfolk have been written by the editor himself, and his weight of learning as one of our most experienced ecclesiastical archæologists has not given him a heavy hand; though possibly his compositors might stint at this statement, for the first volume includes a formidable list of errata, which the author explains by the statement that the book was passed for press while he was away from home, but which, nevertheless, suggests that "he doth a horrid fist hold out."

"HOMEWOOD," KNEBWORTH: SOUTH-EAST FRONT
E. L. LUTYENS, F.R.I.B.A., ARCHITECT
*From "Small Country Houses of To-Day"*

Of course the mysterious round towers of the county are mentioned. Dr. Cox gives a list of them. There are about one hundred and thirty, and, having visited two-thirds of them, he is convinced that a fair number are of ninth, tenth, or eleventh-century construction, and that the large majority are Norman. They are of flints, sea-pebbles, and sometimes of rubble, held together with abundance of mortar. They are without staircases, and the author assumes that their shape is due to the absence of block stone from the district, and the consequent difficulty or impossibility of obtaining stone quoins for angles.

Apart from the circular towers, there is a fair amount of Saxon or pre-Norman work in Norfolk churches, as at West Barsham, Coltishall, Cringleford, Framingham Pigot, Houghton-on-the-Hill, South Lopham, Witton, Great Dunham, and elsewhere, while important Norman work occurs at Attleborough, Burnham Overy, Gillingham, Gressenhall, Melton Constable, South Lopham, Wymondham, Binham, Walsoken, etc., and the author is able to give quite long lists of Norman doorways, old lecterns, screens, and fonts, Norfolk being, it is duly noted, "pre-eminently the county of remarkable and beautiful fonts of each of the recognised architectural periods."

Dr. Cox's introduction is extremely interesting, and into its forty-nine pages there is compressed a surprising amount of information. "Much in little," in fact, characterises the volumes throughout. The value of such condensation is twofold: it restricts the books to the handy size that a guide-book should never exceed, if it is to fulfil its chief purpose as the traveller's companion; and it dispenses with the verbiage which is so irritating when the visitor to a building is in search of facts. Very convenient, also, is the arrangement of the churches in alphabetical order under their respective deaneries. Altogether—in matter, format, arrangement, treatment, and price—the series should meet with the hearty approval of all students of church architecture.

*"County Churches, Norfolk." By J. Charles Cox, LL.D., F.S.A. In two volumes. Vol. I., Northern Division; Vol. II., Southern Division. London: George Allen & Sons, Ruskin House. Foolscap 8vo. Price 3s. each net.*

## MODERN COUNTRY HOUSES

MR. LAWRENCE WEAVER has done for the criticism of modern domestic architecture what Mr. Lewis Hind has done for art criticism in general; that is to say, with the aid of a facile pen and an abundant store of literary relish, he has made an attractive thing of it. We are thus able to read with close interest his detailed description of a house by Mr. Lutyens, Mr. Brierley, Mr. Lorimer, Mr. Dawber, or some other architect whose ability is outstanding. Yet even the

unprofessional reader will perceive that Mr. Weaver rarely has more than a few threads to go upon, and it is all the more interesting—even fascinating—to see how he fills these out with other things pertinent to his subject. Thus, almost imperceptibly, he leads us from the Domesday Book to the proper placing of a kitchener, from sham half-timber work to St. Francis and the birds. He does this successively in "Small Country Houses of To-day," which, originally published in the pages of *Country Life*, is now issued, revised, in volume form; and if, in reading it as a volume, we become conscious of a certain repetition which was not noticeable when the articles were perused at weekly intervals, it is because of the very limitations of the subject; indeed, one is the more surprised at the nimbleness with which Mr. Weaver goes over his ground ever with some fresh, individual, attractiveness.

The volume is profusely illustrated from special photographs, and though produced primarily with the aim of reaching an educated public, is of equal interest to the architect in practice. Nearly fifty houses are dealt with, among them being "Homewood," by Mr. Lutyens, of which a view is given on the preceding page. As Mr. Weaver points out, this garden-front of a Hertfordshire house is a brilliant example of design, combining such dissimilar features as Ionic pilasters and the roofs and gables of farmhouse tradition: "Like so much that Mr. Lutyens does, it was an experiment that few would have dared to make, and fewer brought to satisfactory achievement. . . . It was precisely this readiness to use all elements that made Sedding so successful with Holy Trinity Church, Sloane Street, and it appears to be in the same spirit that Mr. Lutyens applies a Greek order to the front of a vernacular English cottage, and achieves a certain success. In his later work he has played on the same string in a more assured fashion, but never in a more winning way than at 'Homewood'"; which quotation serves to indicate the author's happy diction. From cover to cover the volume is attractive, alike in letterpress and in illustration.

*"Small Country Houses of To-day." Edited by Lawrence Weaver, F.S.A., Hon. A.R.I.B.A. London: "Country Life" Offices, 20 Tavistock Street, Covent Garden, W.C. Price 15s. net.*

## SOME MOATED HOUSES

A COUPLE of dozen moated houses form the subject for Mr. Outram Tristram to write about in this book, though whether it was an irresistible demand for literary expression, or the prior existence of a series of sketches by the late Mr. Herbert Railton, that brought the work into being, is difficult to say. For our own part, we are more interested in the letterpress than in the illustrations; for, despite his popularity, we do not consider that the late Mr. Railton rendered architecture in a convincing manner. There is a great sameness of feeling in all his drawings, and the sense of prettiness which they possess is achieved by a swirling of lines and many other tricks of draughtsmanship that disregard both the actual forms of nature and the architectural facts of the houses delineated. Such drawings, therefore, make no appeal to the architect; nor, in the book under review, must he look for any chronicle of architectural history or estimate of architectural design; the author writing, for the most part, about the literary associations of these moated houses, and the tales of men and women connected with them. Thus, at Great Tangley, we are concerned much with Evelyn slowly sipping a choice vintage while discoursing of great events, but never a reference to Philip Webb and his work there. This means, of course, that the book is intended for the public in general, rather than for the architect professionally, and, as such, it should be well received.

*"Moated Houses." By W. Outram Tristram. Illustrated by Herbert Railton. London: Methuen and Co., Ltd., 36 Essex Street, W.C. Price 12s. 6d. net.*

## THE BEFFROI, DOUAI

THE Beffroi at Douai, shown by the pencil drawing by the late Mr. L. J. Wood, R.I., which is included as an inset plate in this issue, is a most interesting example of French Gothic. It dominates the market-place of the town, and is of particularly pleasing design, with its boldly-louvred tower crowned by a fine spire, at the corners of which are four quaint turrets. In connection with this illustration it may be noted that in France and neighbouring countries the word *beffroi* designates a commercial or civil bell-tower as distinguished from the *clocher* or steeple of a church. The *beffrois*, which first appear at the close of the twelfth century in France, are in some instances isolated, and in others attached to the town hall, this latter being the case at Douai. The town is at the head of an arrondissement in the department of Nord, about eighteen miles south of Lille. It has a triple line of fortifications which include a considerably larger space than is requisite for the area of its buildings, and, as a consequence, the streets are spacious and the number and size of its gardens unusually large. Among its ancient buildings, in addition to the town hall, is the church of Notre Dame, which dates from the twelfth and fourteenth centuries, and preserves a remarkable painting (apparently the work of Jean Bellegambe) that formerly belonged to the abbey of Anchin.